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WEDNESDAY, FEBRUARY 6, 1924.

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ACTORS' BENEVOLENT.

Dinner and Dance.

WITTY SPEECH BY A LABOUR MINISTER

The blessing of the Government was bestowed upon the annual dinner of the Actors' Benevolent Fund, held at the Savoy Hotel on Sunday, for a Cabinet Minister sat for the first time at its festive board and spoke eloquently on its behalf. The chair at the dinner was taken by Lady Alexander, than whom none more fitting could be imagined, when the work of her lamented husband on behalf of the Fund is recalled.

Lady Alexander Chairman.

It was on that account, Lady Alexander said in her speech, proposing "Prosperity to the Fund," that she accepted the invitation of their president to take the chair, but confessed that she failed to realise the great difficulty with which she was confronted in following brilliant and distinguished predecessors. She could only thank all her dear friends, of whom she had so many present, for their great kindness. They had been so generous. Her Majesty the Queen had given a handsome donation, and the Princess Royal, who, as they knew, had always taken a great interest in the Fund, had done the same. She thanked them all from the bottom of her heart, and hoped they would always enjoy health, happiness and prosperity.

The result of Lady Alexander's appeal, we understand, amounted to close upon £2,250.

An Enthusiastic Playgoer.

A voluntary testimony to the theatrical profession was paid by Viscountess Holsmley, who said she had the greatest admiration for the drama of all sorts—comedy, farce, and the much-looked-down-upon melodrama. When she was in a serious mood she went to Shakespeare, and when she felt frivolous nothing pleased her better than pantomime. As a woman in the street—or perhaps "man"—would sound better—she had the profoundest sympathy with actors and actresses who were down on their luck. During the war she came into close touch with people whose lives depended upon amusing others, and they exercised their powers in helping others to forget their sorrows even when they had sorrows of their own. The theatre was the greatest joy of her life, and London and the other great cities would be very dull without it.

Arthur Bouchier's Tribute.

Mr. Arthur Bouchier, who responded to the toast, said the Fund was established in 1882 by Sir Henry Irving, Wilson Barrett, John Toole, and Sir Charles Wyndham, of honoured and respected memories. The mantle of the last mentioned had fallen upon his widow, their gracious, hard-working and energetic president, Lady Wyndham. The Fund helped artists at the most trying times to keep up their self-respect. The committee were unwavering in the good they did. He had attended many meetings, and had never known a deserving case to be turned down. There were cases when an actor, working for years in the provinces, got his chance to appear in London, but could not wait six or eight weeks. Then the Actors' Benevolent Fund stepped in and enabled the artist to wait.

Curse of Unskilled Labour.

One of the causes of distress in their calling was their natural enemy, unskilled labour. Their profession was no doubt overcrowded with incompetents to the detriment of the more experienced players. There was the moneyed amateur who thought it was a good way of killing time between dinner and supper.

Perhaps that Peter Pan of the British stage, their dear Sir Squire Bancroft, who was with them that night, might suggest a remedy for the overcrowding of the profession. People served a hard apprenticeship to the stage. He once saw an advertisement which "wanted" a baggage-man, capable of playing lead. "What were they to do about this overcrowding by incompetents? Perhaps ridicule would kill this unfortunate microbe. Mr. Bouchier told a story about a moneyed amateur who asked W. S. Gilbert, "Was I so bad?" Gilbert

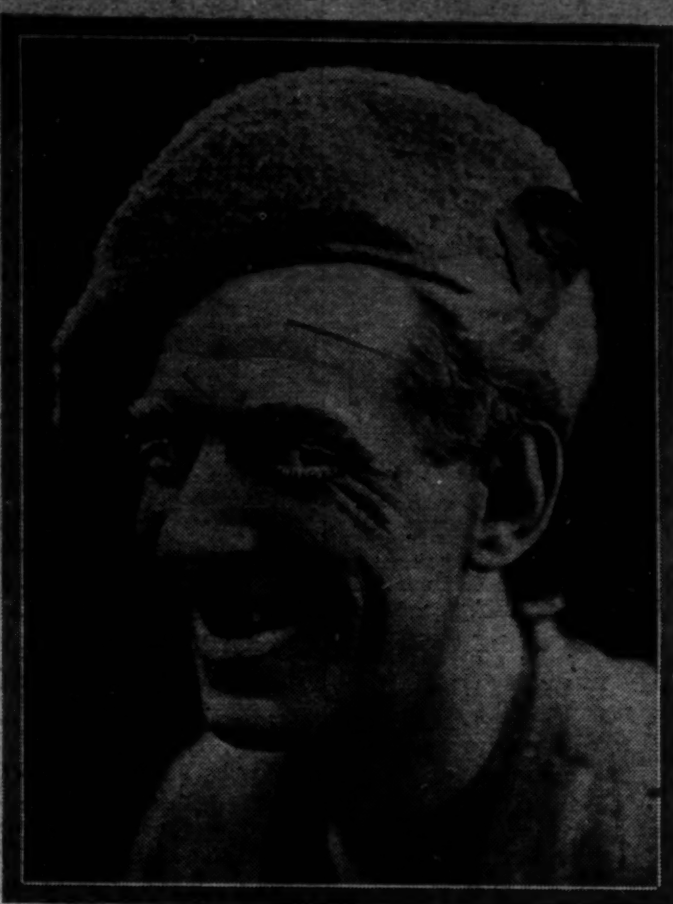


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ACTORS' BENEVOLENT.

(Continued)

replied, "I don't know how bad you can be!" A suggested remedy was to educate public taste so as to make it more difficult for the incompetents to please. Good work in that respect was being done by Miss Boylis and Miss Lena Ashwell, who were taking the best work to the doors of playgoers who could not get to the West End.

C. I. Colton, Magician.

Through the generosity of subscribers their Fund was enabled to pay away over £140 a week to those who, through no fault of their own, were obliged to apply for assistance. It would be ungrateful not to pay a high tribute to Mr. Colton, the magician who managed at the most difficult times to make the money out of what must be an enchanted bowl of goldfish. The grace of the Actors' Benevolent Fund that night would be: "For what we have received, and hope we are about to receive, we are and always shall be truly thankful."

Cabinet Minister's Comedy.

The Rt. Hon. J. H. Thomas said it was the first time a Cabinet Minister had attended that gathering, and it rather demonstrated one of two things. "The first is, I believe," he proceeded, "that your profession is only now recognised by a respectable Government, or, alternatively, that you brought me here to treat me well in the hope that in a foolish moment I should say something about the entertainment tax." He could only conceive that his presence there that night was not so much due to the fact that he was a Cabinet Minister, but that there was a common interest between them. "You people serve the public," he added; "we believe we do. You people amuse the public; and we try to do so. The only difference is, we go on with our performances even without the embarrassment of the entertainment tax."

Loyal Thomas.

He was very interested when their chairman proposed the Royal toast—the toast which not only all members of their profession honoured, but which all loyal citizens in the country honoured; that which was more than a fetish, the health of the Royal Family. Replying to cries of "Go on," Mr. Thomas said, "Oh, yes, I am going on, and this Government is going on. That is our intention for a long time. Like you, we do not often strike £5,000 a year. We are quite indifferent as to the audience. Unlike actors, interested in art alone, we have no desire to prevent the public appreciating a good thing."

Woman to Woman.

Lady Wyndham proposed a vote of thanks to Lady Alexander for her kindness in taking the chair. No one knew better than the speaker how hard she had worked to ensure success, and had thereby added a considerable sum to their exchequer. When she told them that in the past year the Fund had disbursed over £7,000 in cases of illness, gifts and donations, and that their ordinary income was very much less, they would wonder how it was all done. She would let them into a secret. It was through the generosity of those present that night. The speeches over, the hall was cleared for dancing, and to the strains of a joyous jazz band the guests danced merrily till morning approached.

Some Guests.

In addition to the names mentioned above, those present included:—Lord and Lady Askwith, Lady Arthur, Miss Margaret Bannerman, Mrs. Arthur Bouchier, Miss Lillian Braithwaite, Sir Gerald Fowler Burton, Sir W. Pitt-Rivers and Lady Campbell, Lady Dorothy D'Oyly Carte, Mr. Lewis Casson, Baroness de Bush, Sir Gerald du Maurier (vice-president) and Lady du Maurier, Sir John and Lady Ferguson, Colonel Sir Henry Fletcher, Mr. J. Bannister Howard, the Hon. Anna Lawrence, Lady Mary Lawrence, Miss Marie Lohr, Sir Frederick and Lady Macmillan, Senatore Marconi, Mr. Harry Preston, Mr. Anthony Princep, Sir Albert Seymour, Sir Francis Towle, the Marchioness of Townshend, Mr. and Mrs. Huntley Wright, Mrs. Kendal, Mr. Allan Aynesworth, Mr. Charles Cruikshank, Miss Eva Moore, Miss Lena Ashwell, Miss Haldee Wright, and Mr. Mrs., and Miss C. T. Colton (secretary).

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Letters only.

THE MOST SUCCESSFUL COMEDIES TOURING
"THE OPTIMIST."
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Willfred Shine, in his Original Characters.
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ARTISTS WANTED.

WANTED, young lady of refinement,
to assist, CELLISUS, Illusionist,
Grand Cinema, Benwell, Newcastle-on-
Tyne.

WANTED, Vocalists, Instrumentalists,
Reciters, &c., for touring West-End
appearances, should send stamped enve-
lope for parts to SEC. L.B.A., 4, Fitzroy-
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WANTED, Known, we procure engage-
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Stage Dancing, Elocution, Film Acting.
Established 1896. FRANK PERKY'S
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WANTED, six little girls, over 14
years of age and not more than
4ft. 6in. in height; rehearse immediately.
Call, EVA BARNES, 4, Soho-street, W.1.

ARTISTS WANTS.
WANTED, Known, Contralto (willing
to give services) wishes to join
Concert Party. Write, Box 173, "The
Era."

WANTED, engagements by good
Mezzo-Soprano; concert party or
otherwise; send or touring; audition town
any time. Box 156, "The Era."

WANTED, by popular Provincial Con-
cert Party, Easter week-end en-
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Era."

WANTED, Known, PERCY CURRY,
Comedian, liberty Monday; halls,
revue; highest refs. Albion Hotel, Sunder-
land. Wire.

WANTED, a little professional influence
for two smart children (girl and
boy); ages 11 and 13; now in strict train-
ing. Particulars, PRINCIPAL, 17,
Avenue-road, Lewisham, S.E.13.

MUSIC HALL ARTISTS' WANTS.
WANTED, by CARA MAGDA, Graceful
and Sensational Lady Gymnast,
Monday onwards, at 8.15, Kenning-
ton-road, London, S.E.11.

WANTED, Monday next, between
Newcastle and London.
The Great
CELLISUS MYSTERIES.
CELLISUS MYSTERIES.
Most Magnificent Comedy and Sensational
Illusionists.
Play any time required.
Complete change mid-week small towns.
Absolutely record business everywhere.
Shares or salary.
Wire, Grand Cinema, Benwell, New-
castle-on-Tyne.

WANTED, Feb. 11, 18, on, GILLIN,
Vent. Wire, Hippo, or 25, Dowdes-
well-street, Chesterfield.

WANTED, Monday, by THE TWO
DANIELS, in Screaming Acts.
B.105, Sherbourne-road, Birmingham.

WANTED, Known, CHARD'S Troupe
of Circus Dogs; 21, Both-street East,
Manchester.

CIRCUS ARTISTS' WANTS.
WANTED, Known, JAMES POWELL,
at liberty.
First-class Jockey Act.
A nice horse and fine appearance.
Address all letters,
98, Hackford-road, Brixton, S.W.

WANTED, Tenting Season, MARO,
Clown, August, also Dinky, One
Man Donkey; very useful in circus busi-
ness. This, T.H. Stockport; after, 21,
Rose-street, Bilton, Staffs.

MUSICIANS WANTED.
WANTED, Violin-Conductor and Pian-
iste (joint), to join local "Cello";
must be able and willing; fit pictures
(Segue); good up-to-date library essential;
music a specialty; evenings and Sat. mat.
small town; duds and shirkers save
stamps, refs., and terms, CINEMA,
Oswestry.

WANTED, experienced Violinist-Con-
ductor for good-class cinema; con-
tinuous, 3 to 10 p.m., no Sundays. Ap-
licants state full particulars, age, experi-
ence, and wages required, to GEM, 65,
New-road, Gravesend.

WANTED, Rep. Viol.; experienced.
Apply, Peckham Hippodrome, High-
street, Peckham, on Friday, at 3 o'clock.

WANTED, Violin-Leader, also Repet-
itor, for first-class cinema; both must be
brilliant musicians. Apply, stating full
particulars, to MUSICAL DIRECTOR, 10,
Lorne-street, C.-on-M., Manchester.

WANTED, for high-class cinema in
Belfast, to open shortly, brilliant
Leader, well up in high-class cinema work
and a refined soloist; warm tone and good
executive ability essential. First-class men
only need apply. Send recent refs., age,
and salary to Box 150, "The Era."

WANTED, to open immediately.
Viola, for above cinema; must be
accustomed to high-class programmes. Ap-
ply to Box 151, "The Era."

PALACE, BURNLEY (VARIETIES).
WANTED, Leader (M.U.); must be
good man and soloist.
Terms £3 15s. per week.
Apply, MUS. DIR.

WANTED, first-class Leader for a
London music hall; £4 10s.; must be
an artist and a gentleman. Box 154, "The
Era."

WANTED, thoroughly exp. Violinist-
Leader; must be able to fit pic-
tures; library at essential; wages to com-
mence 11 a.m. to-day, Kingsland Empire, High-
street, Kingsland (near Dalston Junction).

WANTED, Musicians, at First-class
Variety Halls.

GLASGOW EMPIRE, LEADER.
Applicants must be experienced and thor-
oughly competent. Write, with full par-
ticulars, copies of references, &c., to the
MANAGER of the above-mentioned Hall.

WANTED, Violinists and "Cellists" to
write to WILKINS, 1, Biscot-road,
Luton, for "TUNOMETER." Free trial.

WANTED, Violin, able to lead; good
reader and strong tone essential; 6
evenings and 2 mat. Audition to-night
(Wed.) or to-morrow night, Alcazar,
Edmonton, or write, ABBOTT, Musical
Director.

WANTED, to open Feb. 10, at Scala
Cinema, Coventry, first-class Violin-
ist and Pianiste, for cinema; 10 a.m. to 1 p.m.
WEEKS, Conduit-street, Regent-street,
London.

WANTED, first-class Violinist; variety
and pictures; twice nightly, one
matinee; open Monday, Feb. 11. Send
refs. and terms first letter. G. CASE

MUSICIANS WANTED.

WANTED Known, Est. 1890. THE LONDON MUSIC LENDING LIBRARY. ALGERNON CLARKE Proprietor. THE LARGEST, BEST, AND CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas, 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE OF CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 15. Piano solo, 2s. 6d. post free. 1,500 pieces for sale, from 6d. each. Join the library and save money. 28, Lonsdale-road, Barnes, S.W. Phone: Hammersmith 1566. Near Hammersmith Station and Bridge.

WANTED, Musicians. Have your Music from the UNIVERSAL MUSIC LIBRARY AND AGENCY. Cheapest and Best. 100 Trios, 5s. 6d. 30 Trios, 4s. 6d. 50 Trios, 5s. 6d. 24 Trios, 3s. 9d. Special quotations for Large Combination. 22, St. Andrew-street, Shaftesbury-avenue, W.2. Phone, Regent 262.

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WANTED KNOWN. ON HIRE. Latest and Best Cinema Music. Lowest terms. CALL OR WRITE. Address, 60, Linde-avenue, Kensal Rise, N.W.10.

MUSICIANS' WANTS.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Director; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED Known, ALBERT ZOBLIN, SKI, M.D., piano, baton, arranger; Jazon and Montgomery's "Red Riding Hood" disengaged Feb. 11. Rolunda, Liverpool. Next, Metropole, Openshaw, Manchester.

WANTED, Engt. by Musical Director (Piano); 12 years' exp. in cinema work; first class and reliable; ex-ref. F. C. GRAHAM, 8, Rosamond-road, Bedford, W.2.

WANTED, by Musical Director-Violinist (gent.), Engt. cinema; excellent library; refs., press notices; last engagement 2 years, this 3 years; commence Feb. 25 or later; permanency only. Offers, Box 148, "The Era."

WANTED KNOWN, T. ALFRED BELMONT, ENGLAND'S GREATEST ORGANIST. IS PREPARED TO ACCEPT ENGAGEMENTS FOR RECITALS. APPLY FOR TERMS TO MIDLAND CITIES TEMPERANCE HOTEL, EUSTON, LONDON, N.W.1. OR TO GRAND PALACE CINEMA, ST. ALBANS.

WANTED, Engagement by Musical Director (Piano or baton); immediate or summer season; 18 years' experience; cinema, variety, concert, etc.; could supply any number of musicians; large library; highest refs. CONDUCTOR, 9, Princess-road, Edgbaston, Birmingham.

WANTED, by smart Musical Director (Baton or Violin); thoroughly experienced variety, revue, etc.; reliable; highest refs. CONDUCTOR, 27, Wellington-street, Wakefield.

WANTED, engagement as Musical Director or Leader; experienced in all lines; liberty Monday; can provide orchestra if required; London only. HARRIS, 31, St. Albans-road, Poplar. Phone, East 3108.

WANTED, engagement by experienced Musical Director-Violinist; full time; hotel, café, cinema, or dance; large 2,000; right up to date; high-class programmes beautifully rendered; perfect fittings; present position three years; orchestra of 10. Write, Box 162, "The Era."

WANTED Known, Pianist-Conductor (Piano or baton); 15 years' experience in picture theatre; library 5,000 songs; orchestra if required; 2 years' present management; 8 years' last engagement. Box 657, "The Era."

WANTED, BY WELL-KNOWN ARTIST BRILLIANT VIOLINIST AND CONDUCTOR. OFFERS FROM PROPRIETORS OF MANAGERIAL HOTELS, CAFES, AND CINEMAS. OR ANY ESTABLISHMENT WHERE MUSIC IS AN IMPORTANT FEATURE. PRESS NOTICES AND TESTIMONIALS FROM FINEST BRITISH MUSICIANS. IF REQUIRED, WRITE, BOX 147, "THE ERA."

WANTED, Engt., Piano-Conductor; late Broadhead's; ability and library. R. C. CLARK, Empress, Runcorn.

WANTED Known, Violinist-Conductor at liberty; thoroughly experienced; large library; cinema or hotel. VIOLINIST, 15, Greyhound-lane, Streatham, S.W.16.

WANTED, Engt. by MR. J. HORTON, Pianist-Conductor; combine Second Violin. Address, till Saturday, Hippo, Wrexham; after, 25, Haworth-street, Bolton.

WANTED, Engt. by Conductor or Leader-Conductor; brilliant Solo Violinist; West-End exp.; 1,000 library; Concert, Hotel or Cinema; first-class refs. "The Pall Mall Gazette" says: "He knows how to make his violin sing." NORMAN NELSON, 37, Howley-place, London, W.2.

WANTED, Joint Engagement by first-class Pianist (Conductor) and Violinist (Leader); exp. in all lines; extensive library; would provide band for season at small seaside town; at liberty March 17. Box 159, "The Era."

WANTED, Season Engagement by well-known Violin-Conductor; brilliant and soloist; late West-End hotels. Box 168, "The Era."

WANTED, Engt., home or abroad, by Conductor-Violinist, with 14 years' exp.; hotel, café, cinema, or good dance band; ext. up-to-date lib., which includes latest dance music; pictures artistically and intelligently fitted; good style and appearance. Box 174, "The Era."

WANTED, by Violinist Repet. (lady), cinema engagement; thoroughly experienced or would deputise. Box 157, "The Era."

WANTED, Engagement, anywhere, as Violin, Repet. or Second; fine tone; experienced and reliable. H. FOREMAN, 12, Cromwell-road, South Bank, Yorkshire.

WANTED, Engagement by Repet. (male); salary £2; gain further experience, cinema. VIOLINIST, 10, Angel-road, Hammersmith.

WANTED, Engt. by exp. Rep. Violinist in cinema; lead when required. VIOLIN, 43, Surrey-street, Brighton.

WANTED, Engt., London, by Rep. Violinist; young; exp. in cinema and dance exp.; £2.5s.; or would deputise. E. P., 46, Albany-street, N.W.1.

MUSICIANS' WANTS.

WANTED, by excellent Violinist. Post in cinema; would play repertoire; would deputise; interview London any time. Box 166, "The Era."

WANTED, Engagement by young Violinist as Repet.; able to lead VIOLINIST, 15, Marlborough-mansions, Calverton-avenue, Shoreditch, E.2.

WANTED, Known, first-class Leader-Violinist (lady), at lib. for dates, or can deputise; well exp. dance or straight; with or without own orchestra; could accept perm. afternoon engt. VIOLINIST, 61, Church-st., Camberwell, S.E. Hop. 5572.

WANTED, Known, Engt., Violinist-Leader and Pianist (two), or Trio (Violin, Piano, and Cello); fully experienced cinema, hotel, or café; large, up-to-date library over 2,000; any distance; disengaged through hall closing down. Reasonable terms to M. D., 15, Hart-road, Dorking.

WANTED, Engt., Leader or Repet.; any distance for permanency. VIOLINIST, 35, Maple-street, Blackpool.

WANTED, engagement by first-class Violinist-Leader; fully exp. any business; large repertoire, 110, St. George's Park-avenue, Westcliff-on-Sea.

WANTED, Engagement by FIRST-CLASS LEADER-VIOLINIST AND SOLOIST. West-End experience. Reference present engagement. Can open at once. 1, Albany-road, Liverpool-road, Newcastle, Staffs.

WANTED by Violinist, Orch. Engt., violin; dance or straight; S. or S.E. Coast perf. Box 142, "The Era."

WANTED, by two experienced Ladies, Violinist and Pianist, Engagement, London or outskirts; café preferred. Box 136, "The Era."

WANTED, by young Violinist: 10 years' exp. cinema; silver medalist; good appearance and refs.; re-engt.: 35s. accepted. C/o HALLOWS, The Pegg, Gt. Saughall, Chester.

WANTED, Engt. by experienced lady Violinist, with good full tone; fitting pictures a speciality; excellent up-to-date library; first class references; London or suburbs. 10, Walham-strove, S.W.6.

WANTED, engagement by competent Dance Violinist, equally proficient on Piano and Trombone; read, memorise, or extemporise. Apply, HAMMOND, 20, Horsehill-road, Highbury, N.5.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, by well-known Violinist, doubling Banjo, engagement with first-class Syncopated Orchestra; perm. or summer season; London or provinces; smart, OAKLEY, 151, Upper Brockley-road, S.E.4.

WANTED, by Boy Violinist of 15; situation for experience in cinema or restaurant band. Write, ADVERTISER, 10, Acadia-road, St. John's Wood.

WANTED, Engt. by exp. Violinist: 11 years' last place; highest references. T. BLACKBURN, 17, Gill-street, Limehouse, E.14. Phone, East 1729.

WANTED, Engagement by Violin soloist, eight reader; or would join a stage act. 52, Oswin-street, Southwark, S.E.

WANTED, Engt. as Second Violin or Viola; 5 years in last place. HARMAN, 38, Gordonsdale-road, Wimbledon Park.

WANTED, engagement by Violinist, with or without own first-class Pianist and Cello; fine library and pictures; fitting; contract for summer Engt. invited. VIOLINIST, 111, Roman-road.

WANTED, by Violinist, 30 years' experience, engagement. Can double Clarinet.

T. S. 91, Wynyard-road, Winton, Bournemouth.

WANTED, Engt. by Violinist; double string bass and banjo. Also Supply Small Band, jazz or straight. Write, M. D. BURGHELE, The Avenue, Chingford, E.4.

WANTED, Engt., Violinist and Pianist (married), or Trio, Cello, café, hotel, cinema, where good music is wanted; ex. refs.; large library; mod. terms for permanency. MUSICIANS, c/o 6, Seymour-street, Bath.

WANTED, by STEPH (Dance Violinist), summer engagement; jointly or singly; experienced. 49, Geoffrey-street, Shakespeare-street, C-on-M., Manchester.

WANTED, by Violinist, engagements, dance or otherwise; liberal terms. Address, VIOLINIST, 76, Hatfield-road, W.4.

WANTED, Engt., any bus., by smart syncopated Dance Violinist; would join good band or party for summer job. Write, A. MORRIS, 92, High-road, W.4.

WANTED, by experienced Violinist, good engagement (var. or picture); used to Tavan; Lancashire or Yorkshire; preferred, but not essential; open Feb. 25. Box 183, "The Era."

WANTED, Engagement by Violinist and Pianist; cinema, hotel, or café; 'cello if required; extensive repertoire of classical and popular music. H., 87, Moray-road, N.4.

WANTED, Engt. by good Trumpet, can combine relief piano. CORNET, 57, Cottenham-road, Hornsey Rise, N.19.

WANTED, Engt. by Trumpet, nightly dancing. Write, WEAVER, 57, Averill-street, W.6.

WANTED, engagement by French Horn; military or orchestra; any bus. H. RUSSELL, 134, Churchfield-road, Acton, W.3.

WANTED, by French Horn, Engt.; experienced all lines; excellent refs.; any bus. R. PETERS, 22, Laburnum-street, New-road, Blackpool.

WANTED, Engt. by French Horn; 10 years with Sir Dan Godfrey and Quinlan Opera Co.; highest refs.; willing to go anywhere. Address, A. BELTRAMI, 73, Wood-lane, Shepherd's Bush, London, W.12.

WANTED, Known, Solo Trumpet, used to high-class works; at liberty end of March; highest testimonials. Box 80, "The Era."

WANTED, Engt. by exp. Solo Cornet, and exp. Euphonium. A. CARTWRIGHT, South Terrace, Alderley Edge, Ches.

WANTED, engagement by Cornettist; exp. variety, theatres, cinema; also transport; audition if required. ANGEL, 26, Newington-butt, S.E.11.

WANTED Known, Cornet and Trumpet; experienced; resident or tour; vacant from 15th inst. PRINCIPAL TRUMPET, "Cinderella" Co., Palace, Manchester.

MUSICIANS' WANTS.

WANTED, Engagement or Deputising by experienced Solo Cornet; any business; excellent refs. McPOOLE, 66, Camberwell Green Estate, Camberwell, S.E.5.

WANTED Known, Clarinet, doubling with Saxophone, and Banjo; just finished 12 months' contract (ex-Guards); only West-End terms accepted. 36, Dorset-street, W.1.

WANTED, engagement by Clarinet; 10 years' Army experience. "Rand-street," Roderick-avenue, Peasehaven, Sussex.

WANTED, Engagement by FIRST-CLASS CLARINET; exp. all lines; just finished West-End engagement; London only. Box 161, "The Era."

WANTED, engagement by thoroughly experienced Clarinet, any business; highest refs.; at liberty through reduction in orchestra. CLARINET, 8, Woodford-avenue, Ramsgate.

WANTED, Engt. by Clarinet, either pitch; exp. cinema, theatre, &c.; reliable. HORTON, 3, Grove-terrace, Camp-road, Leeds.

WANTED, Engagement by Clarinet; thoroughly experienced; any business; excel. refs. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED Known, Clarinetist, at lib. Mon. next; experienced any bus.; M. D. DURDEN, 97, Norris-street, Warrington.

WANTED, Solo Clarinet; ex-Gdman; any bus.; flat solo; 9, Cecil-mansions, Marius-road, Balham.

WANTED, engagement by exp. Clarinet, through reduction of orchestra. CURRAN, 84, Abbey-street, Derby.

WANTED, engagement; perm. or dep.; Double Bass (lady); first-class; exp. cinema, concert, varieties, &c. MISS V. TURNER, 3, Parson's-hill, Woolwich, S.E.18.

WANTED, Engagement, Bass (lady); any business; experienced all lines. BASS, 2, Davisville-road, Shepherd's Bush, W.

WANTED, Engt. by good D. Bass; exp. all lines; conversant high-class music. GARNETT, 68, Broughton-road, Skipton, near Leeds.

WANTED, Engagement by experienced Double Bass; reliable; Good references; any business. BASS, 6, Australian-cottages, Addlestone, Surrey.

WANTED, Easter week and Summer Engagement by first-class D. Bass; good offers only. Box 135, "The Era."

WANTED, Engt. by String Bass, first-class experience; any bus. BASSO, 57, Gt. Cambridge-street, London, N.E. Phone, Dalston 5269.

WANTED, Engt. by first-class experienced Double Bass; reliable; 3 years' last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

WANTED, Engt. by Double Bass; splendid experience in high-class cinema work. BASSO, 59, Handsworth-road, Tottenham.

WANTED, Engt., ex. Trombone; good deputy; any bus., 153, Lillie-road, Fulham. Phone: 3776.

WANTED Known, JOSE BOWERS, Double Bass (E-flat solo); has vacant dates; can supply band. Phone: Brixton 3586. Letters, 75, Lynette-avenue, Clapham Common, S.W.4.

WANTED Known, at liberty, young lady Saxophonist; ballroom, hotel, café, &c.; combined Flute and Piccolo; transposable at will; jazz to opera; Saxophone lead if required. All cons. Box 146, "The Era."

WANTED, Engt. by E-flat Sax.; dances, hotels, &c.; open for afternoon quartette engts.; straight or jazz; not open for Tuesday nights; Phone: Museum 6741. E. J. WALWYK, 71, Grosvenor-road, Highbury.

WANTED Known, Saxophone, alto and soprano; young, smart, and reliable; has few mid-week evenings; town only. SAXO, 367, High-street, Lewisham, S.E.13.

WANTED Known, clever and brilliant Saxophone; smart and experienced; good reader and tone; at liberty beginning of March; years' experience; Britain and abroad. Box 100, "The Era."

WANTED, engagements by good E flat alto and tenor Saxophonist; dances, hotels, &c.; available any time; wide experience; eight completed nine years in one of H.M. leading Army Bands; good references. A. HERICK, 48, Northwood-road, Highgate, N.6.

WANTED, Engt. by Soprano Sax.; perfect tone; good reader; doubles on violin; disengaged Feb. 10. Communicate, Box 156, "The Era."

WANTED, B flat soprano, smart young fellow, engagement in dance hall or hotel; London or provinces; also summer engagement; good tone; eight reader. H. ROSS, 18, East Arbour-street, Stepney, London, E.1.

WANTED, by good E flat Sax., engagement, evening or perm. Phone Padd. 4622. F. YARROW, 41, Westbourne-terr., North, Royal Oak, W.2.

WANTED, by good B flat Tenor Sax. (double on Clarinet), engagements; would deputise; terms moderate. F. DE PATRIE, 17, Pattenen-road, Calford, S.E.5.

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HOW PARTS ARE CAST.

Some of Swaffer's Good
Stories.

Interesting stories about the casting of plays and the ways of stage folk are told by Hannen Swaffer in "Casell's Magazine." Mr. Swaffer relates how, when the late Sir Beerbohn Tree was planning the production of George Du Maurier's "Tribby," he one day rushed out of his house and grabbed a man who was walking by and demanded that he should play Little Billie. "But I am not an actor," said the man. "Never mind," said Tree. "I will teach you." And for weeks, it is seriously said, Tree rehearsed the unfortunate man, against his will, to play the part of the hero in Du Maurier's play. But the poor man's utter incapacity damped, in the end, even Tree's enthusiasm; for H. V. Esmond played the part instead.

Here is an experience which happened four years ago when Mr. Swaffer was in Los Angeles: A film-producer walked up to a man wearing a beard in the streets of Hollywood and shouted: "I'm doing 'Salome'—you must play John the Baptist!" "But I'm not an actor," replied the man. "Never mind," said the producer. "You'll do. You've got a beard."

Fortune comes—when it does come at all—unexpectedly to actors and actresses, says Mr. Swaffer: Poor Mrs. Patrick Campbell, struggling in a nurse's part in "The Trumpet Call," at the Adelphi, and "under notice," she says, found herself suddenly chosen as Paula Tanqueray, because Pinero saw her act in "The Trumpet Call." Pinero had offered the part to Olga Nethersole; but John Hare, who had her under contract, wouldn't let her go. So Miss Nethersole lost the chance of her life, and Mrs. Campbell seized it, becoming, in three hours, the most-talked-of woman in the English-speaking world. Mrs. Campbell's Magda remains one of the triumphs of the last century. Yet, but for the chance of Pinero searching in a melodrama for a great tragedienne, she might be playing in melodrama still. It was Mr. George Moore, the novelist, who found Miss Edith Evans playing in an amateur show. He introduced her to Mr. William Poel. She had never been on the legitimate stage then.

VERSE IN THE THEATRE.

Miss Clemence Dane's Plea.

Miss Clemence Dane was the guest of honour at a reception held at the American Women's Club.

Miss Dane, who was too tired after the rehearsals of her new play to give an address, talked informally about the development of the theatre, making a special appeal for the use of verse by playwrights. In the early days, she said, there was never acting without song. The more the theatre developed as a mirror of popular customs, the more it became in a sense the soul of the nation. The Greeks found nothing incongruous in building a theatre near where they laid their honoured dead. The attitude of a nation to its theatre was a test. When Rome slipped into ruin the theatre turned into a spectacle. After the Dark Ages came the Renaissance, and the theatre broke free to the sound of the Elizabethan drama. There came then the gift of verse. Prose and verse were mixed up, and Shakespeare came "slanging along," whisking his audiences from prose into verse that would never die. She hoped the craving for the Elizabethan form of verse-play would return. She thought Shelley's "Cenci" the greatest play seen on the stage since Shakespeare's day, but it had no success. Then later came Stephen Phillips's plays, and now Flecker's "Hasan," she thought, was a portent that the use of a certain amount of poetry in a play was not against its success.

NEW COMPANIES REGISTERED.

COLISEUM (WALLASEY), LTD.—Regd. Jan. 24, 10, Cook-street, Liverpool. To carry on the business of theatre, picture, and concert hall proprietors and managers. Nom. capital £3,000 in 3,000 shares of £1 each. Directors: F. V. Rosa, 193, Mount Pleasant-road, New Brighton, Cheshire; L. E. King, 5, Queen's-road, Hoylake, Cheshire; W. Jones, 22, Warren-drive, New Brighton, Cheshire; W. A. Read, 53, Victoria-road, New Brighton, Cheshire; G. W. E. Campion, 11, Sandiways-road, Wallasey, Cheshire.

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(Continued at foot of next col.)

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Leaving England April, 1923, with Lorna & Toots Pounds and Charlie Austin, every day has been not only successful but enjoyable, and I wish to thank them and all concerned, including my agent Tom Pacey, for their kindness towards me in helping to make this engagement a life-long memory.

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"THE IMMORTAL HOUR."

Its Composer Indefatigable.

I have known Rutland Boughton some fifteen or sixteen years, writes Gerald Cumberland, and I do not think there has been a single moment in that long stretch of time in which I have doubted his genius or his ultimate great success.

When I first knew him his passion was a peculiar naturalism that expressed itself in a vegetarian diet, long hair, and a straggling beaverism. Then came a fury of indignation against those who refused to read into Wagner's "Parsifal" and "The Ring" those particular moral and socialistic doctrines which to Boughton lay implicit therein. I used to wonder (I still wonder) at the inexhaustibility of his energy. I have never seen him mentally or physically weary. There was, as I now realise, no occasion for me to be anxious concerning his vast expense of time and thought on these subjects, for he was, if I may so express it, in search of his artistic soul. He was seeking salvation. Here and there he found something he wanted in order to build up his philosophy. He found something in Bach, something in Edward Carpenter, much in Bernard Shaw, and a great deal in Wagner. And, in the process of his thinking and his working, he jettisoned all that was of no service to him. The result to-day is that at the age of forty-five he is aesthetically and philosophically secure. He is sure of himself—sure of the work, of the kind and nature of the work, that it has been given him to accomplish.

At the beginning of the year Harry Hemsley reopened the Scenic Studio established by his father, the late W. T. Hemsley, and has been inundated with orders and enquiries. His first commission was for Lew Lake, who has congratulated Mr. Hemsley on the scene painted for him. Mr. Hemsley is now at work on another contract for Mr. Lake, which will occupy his time for the next few weeks.

"Leatherface" produced by Leatherface, Ltd., with Milton Rosner in the name part, supported by a strong cast, is at the Grand Theatre, Croydon, proving an immense attraction.

(Continued from preceding col.)

Battersea, S.W.: E. B. Geering, 17, Vineyard Hill-road, Wimbledon, S.W.; A. P. De Courville, Metropole Hotel, Northumberland-avenue, W.C.2.
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SAFETY FIRST.

Children and the Cinema.

Edward Wallis, proprietor of the Picture House, Bedford, appeared before the Coventry magistrates on Feb. 1 to answer summonses for failing to keep the gangways and passages of the cinema free from obstruction on Jan. 19, and further for failing to have the exit indicators illuminated, and also for not taking adequate precautions for the safety of the children attending a special matinee on that date.

Police officers visiting the cinema an hour after the performance began found the outside gates closed and fastened at the top with a bar. The cinema was packed with children, who also filled the gangways. None of the exit indicators on the ground floor were illuminated, and only one in the balcony. There were only three adults present to look after 600 children, while the house provided seating accommodation for only 720.

Superintendent Drakeley regarded this as a very serious offence, and added that if anything in the nature of a panic had taken place there would have been a tragedy.

The chairman said the Bench could not deal too seriously with the case, for which there was no excuse. Defendant would be fined £2 10s on the first summons, £2 10s on the second, and £10 on the third, with £3 7s costs—a total of £18 3s., and the licence would be suspended for a month.

"A GOOD IDEA."

"A Good Idea" is produced and stage-managed by Mr. Ernest Ball, who takes a minor part as a solicitor's clerk, proves to be a funny musical burlesque, presented by Harry Ray and Walter Vasco. The story concerns two stranded actors, Sherlock Pinkerton and Paul Barnes, parts taken by Mr. Harry Ray and Mr. Bert Lytton respectively. Harry Ray is a comedian of many parts, and he well sustained his reputation as a mirth-maker in impersonating one of the vendors of the island of Zangaree. They had a good song in "The Two Aristocrats," while Ray was inimitable in his many solo efforts, especially in "I'm Wild About Wild Women." Mr. Ernest Lindsey, who played Stanton, had some capital items, the setting in "The Tramp's Retreat" for "Romany Rose," where he was assisted by Vasco, as a strolling musician, giving added effect to that pleasing melody. Another acceptable item of his was "You've Got to Give a Little Bit to Get a Little Bit." Miss Lillie Calder made a capital Lancashire girl, and of her numbers probably "Carolina Mamie" went best. Mr. Billy Matthews was an amusing James, and sang "A Waiter's Duty" in capital style. He also joined with Mr. Ernest Ball in an amusing topical song.

"OUR KID."

Written by Mr. Erskine Mackenzie, "Our Kid" in two acts, with music, centres round Miss Madge Grey, who ably takes the parts of Lizzie Wood, an amusing Lancashire lass; Leon Lorraine, an actress, and "It," "Our Kid." Leon Lorraine is really in love with Sir John Ballantyne, R.N., in whose service she decides to enter as a servant, but Pansy Plantaganet O'Neil, a heiress who Ballantyne had arranged to marry through a matrimonial advertisement, prevails upon her to exchange places. Miss Grey's mimicry as a child is an outstanding feature of the play. Her study of the Lancashire lass was also excellent. Mr. George Hudson was a distinguished Sir John Ballantyne, and is the possessor of a good voice, charming the audience with "My Beloved Queen" and "Come Back." Mr. Douglas Erskine as the foolish younger brother who fell in love with the supposed servant (really the heiress) sang well with Miss Denise Ainslie in "It's Simply Wonderful to Me." Mr. T. Carter Livesey as James, a bibulous butler, gave a very good impersonation of that part. His song, "She Was a Rustic Young Beauty," was a very welcome item. Mr. Vincent Graves as Professor Wood, M.D., was another valuable contributor to the humorous side of the play, while Mlle. Yvonne Tremonde added to the success by her dainty dancing. Miss Sylvia Mace as Lady Haversaqua, Mr. Phil Mace as a footman, and Miss Phyllis Baines, nurse to "Our Kid," all did excellently.

It is quite possible that Gus Fowler, the "watch king," may return from America in April next.

Louis Holt has made a wonderful success on the African tour. Opening at Krugersdorp, he was quickly transferred to Johannesburg, and a week or two later went to Capetown.

Paying a return visit to South Africa, Bert Weston opened at Durban, thus extending his sea trip from three to four weeks, which he thoroughly enjoyed. Mrs. Weston won three first prizes in the sports, and Bert Weston managed to secure first prize for fancy dress and one first in the sports.

Barton and Ashley have revived "Canal Boat Sal."

Evison and Hestor, en route to South Africa, are paying their first visit to the Colonies with their act.

Six girls began a queue outside Prince's Theatre, W., for "Iolanthe," the Gilbert and Sullivan opera, at 1 a.m. on Monday. They gained admittance to the theatre after an 18 hours' vigil. The queue fell off in numbers during the afternoon, and people who trickled into the pit an hour after the opening of the doors were surprised to secure seats.

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Feb. 1, 1835.—Death of O. Smith. His real name was Richard John Smith, but the public arbitrarily identified him with his performance of O. Smith in "Three-Fingered Jack"—a proceeding not without precedent. O. Smith probably shared with Jack Bradshaw—the villain of the Vic. immortalised by Henry S. Leigh—the supreme distinction of the heavy man: he was very tall, had a deep—almost sepulchral—voice, and piercing eye. He was born at York in 1736. His father was some while treasurer at the Bath Theatre, his mother an actress of some reputation. He began life as a solicitor's clerk, but his passion for the stage led to quarrels with his parents, and he incontinently sailed for Sierra Leone. He assisted three slaves to escape, and was severely punished. On returning to England he quickly fell into the hands of a pressgang, but escaped service in the Navy and got a job with the elder Macready at Sheffield as prompter, painter, and actor-of-all-work, for the wage of 12s. a week. Thereafter for many years he was a well-known character in the theatrical world. He left a voluminous manuscript descriptive of his life and experiences, but it was never published.

Feb. 2, 1880.—A play entitled "Forced from Home" was produced at the Duke's Theatre, Holborn, where Holt and Wilmot had made a fortune with "New Babylon," the forerunner of what got known as "Drury Lane drama." It was the work of W. G. Wills, who abandoned his usual medium of versified industry, and tried his hand at sheer melodrama, but with no success. The lesser-robustious Clarence Holt and genial Charles Wilmot—as Thomas and Joe Smith, partners in a tailoring business. Holt's father was, in fact, a West End tailor, who thought so poorly of the stage as a profession that he made for his son the provision of a small annuity, which was very useful to the weary old tragedian in later life. In "Forced from Home" the Smiths had a rival, impudently described as Stoltz; this was played by Alfred C. Calmoun, who acted as Wills's private secretary. Their method of co-operation was curious—Wills strongly objected to rising from his bed, where he used to scribble heroic drama on scraps of paper, which he flung through the door for Calmoun to transcribe. Calmoun was just as queer a character in his way—few men wrote so many plays, which he showed great dexterity in selling, but, with the exception of "The Amber Heart," which Irving bought as a birthday present for Ellen Terry, little more was heard of them, though he did manage a successful comic song or two for the great Vance. Fanny Brough was another member of the company at the Duke's Theatre, which shortly afterwards was burned down.

Feb. 3, 1864.—Arthur Sketchley's Entertainment entitled "Paris" was given at the Egyptian Hall. In this "Mrs. Brown" made her appearance. The panoramic illustrations were by Mat Morgan—more famous as a caricaturist. Arthur Sketchley was an extraordinary person. His real name was George Rose. He greatly distinguished himself at Oxford, and, becoming a clergyman, was a curate of Clement Scott's father. Eventually he adopted the Roman Catholic faith. He was one of the most popular of entertainers, and also a busy journalist. A garrulous old cockney, to whom he gave the name of "Mrs. Brown," perpetrated a number of volumes recording her adventures and opinions. Arthur Sketchley was one of the enthusiastic society of amateur actors who gave many benefit performances in the 'seventies. He played Falstaff at the Gaiety Theatre—being naturally of enormous bulk. He toured the world in his capacity of an entertainer. His death from heart disease was sudden and greatly deplored.

Feb. 4, 1879.—There was consternation in the theatrical world when it was announced that Chatterton had come to grief at Drury Lane, although it was well known that he had been making steadily for failure. At one time he was interested in several of the West End theatres—the Adelphi, for instance. At Drury Lane year after year he employed the entire family of the Vokeses, distributing the leading parts among Fred, Victoria, Jessie, Rosina, and the allied Fawcens, who, however, was not a relation, although he remained a member of the Drury Lane Fund long after all the members of the actual family were dead. It was Chatterton's failure that gave Harris his opportunity at Drury Lane; he made a serious beginning with "Bluebeard" at Christmas, 1879-80. This may be added, was the last pantomime in which the famous family appeared. Chatterton, who bitterly complained that their defection from Drury Lane had brought about his ruin, made a desperate attempt to reinstate himself with their aid at Covent Garden, but he had no luck, and died a disappointed man, no more than 51, a few years later.

Feb. 5, 1879.—"Carmen," the English version, done by Henry Hersee, was produced at His Majesty's Theatre, with Selma Dolaro as the heroine. In after years Emily Soldene identified herself with the part. Bizet is always credited with the intention of softening the original animalism of the part; and to have had quite a prediction for Marie Rozes' reading. When Miss Olga Nethersole had

"Carmen" fixed for her as a play, she had no reserves.

Feb. 6, 1838.—Henry Irving born at Keriton Mandeville, "a dreary place, difficult of access, shut off from the busy world. It is seven miles from the famous Abbey of Glastonbury, and with its grey stone buildings—the surrounding district is noted for its quarries—is by no means inspiring. The view north is dreamily poetical. Level after level of pasture, ridge after ridge of foliage stretch away to the foot of the hills. Behind them, wrapped in haze, are the Mendips, doubtful, undefined, containing infinite possibilities. It is English with a slight Dutch flavour, a little sad, a little vague, but soft, tender, mystic. Keriton Mandeville is like a monk's cell—clean, stony, unembellished. Everything is stone—the houses, the garden, hedges made of great grey slabs, even to the drying posts." The place has a general air of solitude. Here, in an unpretentious stone cottage, Irving was born. His parents occupied two of the half-dozen small rooms—a sitting-room on the left as the cottage is entered and a bedroom above.

Feb. 7, 1906.—The Compton Comedy Company celebrated its twenty-fifth anniversary. This company was designed by Henry Compton on the lines of the old Haymarket company. He died, and his son, Edward Compton, carried out the scheme destined to have a very remarkable influence on the future of the English stage, not merely in supplying the opportunity of seeing forgotten masterpieces in the shape of "Old English" comedy, but in the way of a training school to which at one time not even the Benson School could compare—thanks to the knowledge, the power of imparting it, and the assiduous, almost daily rehearsal of the old Thespian, Lewis Ball.

Feb. 11, 1899.—"The Coquette" produced by Henry Lowenfeld at the New Prince of Wales's Theatre. When the curtain fell there was a scene which held the record within modern memory until poor little Miss Laurette Taylor's experience at the Garrick Theatre. The play was a comic opera of Continental origin and moderate quality. Henry Lowenfeld was spoiled, no doubt, by the immense success of "La Poupee" under his management. There was a demonstration of dissent, but it was really of moderate dimensions, and would have soon passed off. Lowenfeld appeared before the curtain and persistently addressed the audience in broken English, and in offensive terms. A well-known playgoer took up his challenge, and for several minutes the lingering audience listened with intense amusement to a slanging match between the manager and the Old Player. Lowenfeld, who had been an active figure in theatrical life, faded away—he is understood to be living in affluence in Paris now.

Feb. 12, 1870.—Marie Lloyd was born. Probably the "Referee" in its alert "Answers to Correspondents," is asked for this date more frequently than for any other item of information. Marie Lloyd is dead now, and probably on the way to being forgotten, so ephemeral is the interest taken by the public in its greatest favourites. The brilliant comedienne began life as Matilda Wood. She was the child of humble parents, and there is a good deal of mystery about her girlish activities. She was still very young when she became famous. Hence, no doubt, the curiosity as to her age. She was generally supposed to be somewhat older. At one time she proudly paraded the date of her birth, on one occasion quaintly advertising it in the professional papers. The time came when she would, no doubt, have been glad to steal a year or two from the record, for she adopted eventually an attitude of "Mind your own business." At any rate, the quality of her genius is still unequalled.

Feb. 13, 1845. Charlotte Cushman made her first appearance on the English stage. She became eventually a great favourite here, but her reception in the first instance was most disheartening. She swore a passionate oath that she would have the London public at her feet, and she fulfilled her word, though she went very near starvation first. Charlotte Cushman was a woman of masculine appearance—in some expressions forbidding. Her *tour de force* was to play the heroes of Shakespeare's plays. Dutton Cook wrote: "Her performances lacked femininity, to use Coleridge's word; but in power to stir an audience, to touch their sympathies, to kindle their enthusiasm and compel their applause she takes van among the finest players."

At the annual meeting of the Hastings Players it was reported that the society had a balance in hand of £38 8s., although there had been a slight loss on both their productions, "The Emerald Isle" and "Under the Red Robe." A gift of £10 10s. to the Actors' Benevolent Fund was also recorded.

Mr. and Mrs. Alfred Wright (Miss F. Ledington, of the Syndicate Hall), having returned from their honeymoon, desire to take the first opportunity of returning thanks to those many friends for kindly telegrams and personal expressions of good will. Those were to be numbered in hundreds.

REPERTORY.

New Movement in Manchester

Disappointment and failure have waited upon every serious endeavour to establish a vogue for the Repertory Theatre in Manchester, says our correspondent there, at all approaching that which was maintained for so many years by Miss Horniman at the Gaiety Theatre. It is gratifying, however, to be able to record that the movement seems to have taken hold at last. Reference was made in May of last year to a bold attempt by Mr. J. Lister Williams to present repertory at local halls, but this did not meet with the support it deserved. Mr. Williams, when he afterwards resumed work on tour, left behind him the nucleus of the company he had got together, including Mr. W. H. Dewhurst, Miss Dorothy Dewhurst, and Mr. C. P. Wentworth. Some time ago the broken end of the venture was taken up afresh by Mr. Althurb Belt, of the Rusholme Picture House, who acquired a theatrical licence, renamed the house the Rusholme Theatre, added more players to the trio mentioned, and launched upon a twice-nightly scheme of supplying modern drama of picked quality on a repertory footing. His company is named the Manchester Repertory Theatre Company, and the scheme has so far prospered that, in accordance with a practically unanimous plebiscite, full performances are henceforward to be given once nightly. "Passers-By," the current attraction, is a fair sample of the quality of the fare provided. Here, at last, the "movement" appears to have come to stay.

This is not the only indication of revival. The Nottingham Repertory Company have obtained permission of the Manchester Watch Committee to play modern standard drama at the Lesser Free Trade Hall for a six weeks' season. This company played a week in the same hall with marked success during the recent holidays. They will reappear about March.

Equally significant and of great importance is the decision of Messrs. Broadhead and Son, big purveyors of theatrical entertainment in Manchester, to inaugurate a dramatic season at the Osborne Theatre, their oldest house. All the most popular melodramas of recent years are to be included, and presented by a sound stock company. Among plays already chosen are "Two Little Vagabonds," "The Trumpet Call," "The Grip of Iron," "Lights of London," "The Christian," and the late Walter Howard's "Two Little Drummer Boys." Mr. Broadhead is doubtless quite right in his belief that there is a deep-rooted desire among playgoers to renew acquaintance with the plays that used to be in the forefront of theatrical attractions. Mr. William Heilbronn is to be the producer, and the season is to open on Feb. 11 with "The Manxman."

All that appears to be wanted now is some enterprise for the production of new plays. Records have shown that there is plenty of dramatic talent in Manchester.

MOSCOVITCH NO GERMAN

Protest in the Law Courts.

As briefly reported in a recent issue of "The Era," Mr. Bennett, K.C., in case of Maurice Moscovitch, whose real name is Morris Maaskoff, informed the Court that the parties had settled the action. The libel complained of was contained in a book called "Letters of an Unsuccessful Actor," in which the author criticised a production of "The Merchant of Venice" in the course of which he said: "Maurice Moscovitch was the Shylock. He is new in the West End. He has played in Yiddish in Whitechapel, and before that for 20 years in America. He is a German, I understand, by name Roser, but a Russian or Polish name is no doubt more discreet in the light of recent events." That statement, said counsel, was entirely without foundation. Plaintiff was born in 1871 at Odessa, both his parents being Russian. He lived there until he was 20, and then emigrated, with his family, to New York, and was naturalised as a citizen of the United States on July 11, 1900. He lived in America till 1916, when he came to this country. The importance of the matter at the present time was that plaintiff was about to start on a tour in South Africa, and he had been advised that if it were rumoured that he was of German origin it would seriously affect his interests. The defendant had met the plaintiff handsomely in the matter. He had agreed so far as the present edition of the book was concerned to insert a slip correcting the mistake, that had been made, and expressing regret for any inconvenience that might have been caused to Mr. Moscovitch. In all future editions the offending paragraph would be omitted. Defendant also agreed to make a small donation to the Actors' Benevolent Association and pay the costs of the action.

Mr. Courthouse Wilson, K.C., for the defendant, said he was the publisher of the book, the author being anonymous. Defendant desired to express his regret to plaintiff that he had caused him any inconvenience. If the case had gone on it would have been necessary to raise the question whether to call a man a German was defamatory at the present time.

His Lordship then made an order in the terms agreed.

JACK GOODSON.

Licence Still in Abeyance.

The adjourned application for the renewal of the Jack Goodson, Ltd., licence to carry on an employment agency for theatrical and variety artists at 26, Charing Cross-road, heard by the Public Control Committee of the London County Council, on Friday last, proved unsuccessful. It will be recalled that the application was originally before the Council in December, when objection was taken to the renewal of the licence, on the ground that the company was moribund and, further, that Jack Goodson was bankrupt. Mr. Curtis now appeared on behalf of the applicant, but Mr. Olliss, the Council's Chief Inspector, again raised objection and argued that by reason of Jack Goodson's bankruptcy he had automatically ceased to be a director, and his secession had effected a breach of the Articles of Association, which made it essential there should be less than three directors. Further, he contended the company had ceased to function. Mr. Curtis admitted the last point to the extent that they had done no new business, but he argued that as an agency they still existed. Jack Goodson secured his discharge from bankruptcy the day he applied. The chairman pointed out that the committee desired was to be assured the company existed and could carry out its obligations. Mr. Curtis contended it could, and, in fact, its liabilities and position was no different than in the past. The only reason the application was made in the name of the company was because Jack Goodson considered the shareholders should have any benefit to be derived therefrom. He would be managing director, and would work for and on behalf of the company. For eleven years the company had held a licence, and Jack Goodson held it a number of years prior to the formation of the company. There had never been any complaint against him or the company.

After deliberating in private, the chairman of the committee announced that they were not prepared to grant a licence to the moribund company, but they would reconsider the application if the company was reconstituted, or, alternatively, if Jack Goodson made a personal application.

It was intimated that Jack Goodson would apply for the licence on his own behalf, and the application was postponed in order for the necessary formalities to be complied with.

THE VALUE OF PUBLICITY.

Why Music Halls should Advertise.

At a meeting of the Variety Artists' Federation a discussion took place on the value of publicity in regard to variety.

In an interview with a representative of "The Era," Mr. Albert Voyce, chairman of the Federation, stated that it was argued that one of the main reasons why variety was not being duly patronised was because those who controlled it, or those who were engaged in it, did not recognise the value of publicity, and that the film world fully appreciated its use, as proved by many displayed advertisements relating to new picture productions which one may read day after day in the Press.

"Variety has rarely or never been boomed in this way," he said. "In fact, music-hall managers seldom go out of their way to make an exceptional display of their wares in the public Press, and variety 'stars' are rarely boomed to the same extent as the picture artists."

"Even the ordinary theatrical production is usually given anything up to a column by the lay Press, but a new production by a music-hall artist is rarely given more than an inch or so. Whether it is due to the snobbishness or not of the lay Press I do not know; but I do say this, that the work of music-hall artists generally is of equal importance to the work of our best actors and actresses, and is deserving of equal publicity."

"The picture 'stars' are more talked about to-day than theatrical or variety 'stars.' It is questionable whether theatres and music-halls are increasing in popularity in the same rate as picture theatres, because of the lack of publicity. It is because of publicity that the cinema theatres are so great a success. My advice, therefore, to music-hall artists is to advertise."

"A TRIP TO PARIS,"

At Empress, Brixton.

E. B. Seener's revue, "A Trip to Paris," is paying a return visit to the Empress, Brixton. Fred E. Taylor stood out prominently as a comedian, and as the railway passenger at Boulogne Station (where Elias E. Seener is a clever and voluble French station-master), and as a pugilist and inebriated guest at the Cabaret La Bal Tabarin, Paris, causing hearty laughter; he is also very amusing as P.C. Pudding. Miss Laura Butler, supported by the chorus, sings with much charm "Chinese Love." Effective vocalism also comes from M. Siroto, his best number being "Wonderful One," ably assisted by an excellent chorus. Joe Seener scores well with his burlesque, "Colonel Wilkinson." Bobbie Barker gives some entertaining speciality dances. A well-applauded Pierrot and Pierrette dance is performed by Boris and Jean Jean.

IMPERIAL OPERA.

Case against Viennese Visit during May.

Sir Alexander Mackenzie, Principal of the R.A.M., and Sir Hugh Allen, Director of the R.C.M., in a joint letter to the "Times," write:—"It is with considerable reluctance that we join in the controversy concerning the proposed visit of the Vienna State Opera Company to England in May next. In common with many others, we should like to hear the performances of this company, but we feel that no time could be less appropriate than that which is to be dedicated to the assembling at a great exhibition of all the best this Empire can produce for the delight and instruction of probably the greatest number of British subjects ever brought together."

"In the B.N.O.C. we have an organisation young in years, strong in personnel, brilliant in promise—a real home-grown product. It is taking root and is likely to prove itself the thing we have so long waited for—a permanent national opera company. The visit of the Vienna company would coincide with the usual summer season of the B.N.O.C. at Covent Garden, and if the visit is allowed to take place then it means that the B.N.O.C. will be robbed of its legitimate claim to present opera in English by an English company with English conductors, at a time when all other British enterprises and activities are receiving sympathetic consideration and attention."

"Such a concession to a foreign State-aided opera would have a prejudicial effect upon the British company, which, without any kind of assistance, fights its plucky way, and into the bargain has made serious contributions to the State. However much we enjoy hearing the performances of other countries, we should see that a British organisation so worthy of support should not be robbed of the opportunity of doing battle at such a moment for opera in English in the home of English opera."

STRATFORD'S PANTOMIME.

Last-Night Enthusiasm.

One of the most successful pantomimes of recent years finished on Saturday night, after a six weeks' run at the Stratford Theatre, E. Insistent calls at the conclusion brought before the curtain Mr. Fred Fredericks, the proprietor, who, with the manager, Mr. Percy Ford, had collaborated in the production of "Cinderella." Mr. Fredericks thanked the public for their support, the artists for so wholeheartedly putting their best into the play, and the staff for their work. He incidentally mentioned that it was two years ago since his health had permitted him to appear before them.

At the close of the performance it was a matter of "bouquets" and chocolates for all, while Miss Kitty Denton's Eight Little Sunlights were the recipients of Felix's Cats and handbags. Miss Kitty Denton was also handed a note containing a pleasing "souvenir," together with a handbag. The stage manager received from the artists a case filled with Treasury notes, the wardrobe mistress was presented with a ruby and gold brooch and hand-bag, and Mr. Percy Ford received a case of cutlery as a mark of esteem and the respect he had gained during the run of the pantomime.

"ALL IN FAVOUR."

At the New Cross Empire.

"All in Favour" presented by Mr. Tom Arnold, for Thea Productions, was the attraction at the New Cross Empire on Monday evening. The "book" is by Frederic Bentley and Weston and Lee. From the opening scene to the last—and there are seventeen of them—all worked hard to ensure the success which was thoroughly earned.

Frederic Bentley, on whom the bulk of the funning rested, was at his best, and kept all in one roar of laughter while he occupied the stage. In Scene 4, as Percival Denton, an artist, he certainly eclipsed himself in the business with the fainting lady, and was ably played up to by Bruce Cameron, Gordon James, and Mabel Lambeth. "Say It While Dancing," by Rosalie Hamilton, was well put over, and some good dancing by the Tiller Girls was much appreciated.

In Scene 7, Frederic Bentley showed us how to mend a gas leak, accompanied by a very funny colloquy with a newly married couple, played by Rosalie Hamilton and Gordon James. Scene 9, Gipsy Love, was in a very pretty setting, and a rain song and dance by the Girls scored again. The scene in a girls' high school, as a finale to which Bentley, as Bobby, manages to get "run in," was a "side-splitter," in which P. Williams and Bruce Cooper made a couple of good burglars. Scene 15, "A Domestic Tragedy," was an explication of domestic amenities and was very prettily staged. Bruce Cooper then danced his way into the favour of everybody with an Eastern dance and a Pussfoot number, and a Venetian scene entitled "Magical Night," with Gordon James, Alma Vane, and the Tiller Girls, brought an enjoyable couple of hours' entertainment to a close.

Lois Barker and Percy Tarling are in capital form this week at Islington with their latest song-hits, including their clever wireless number. After five more weeks in town, they open on the Moss tour.

"THE CRADLE SONG."

Spanish Idyll at Pax Robertson Salon

Gregorio Martinez Sierra's "masterpiece"—so Miss C. A. Arfwedson described "The Cradle Song" at the Pax Robertson Salon on Sunday evening—proved a brilliant success. The theme of "The Cradle Song" is "Mother-love" (well translated by Mr. John G. Underhill). Into a quiet home of peace, on the natal day of the Reverend Mother, a female baby is left by an unfortunate, who begs the Sisters to bring up the child and not send her to the infirmary, where, the mother alleges, she first learnt evil courses. In a dilemma as to the legality of adopting the child, an appeal is made to the Community's medical attendant. As an old bachelor, he volunteers to give the child his name, and hand her over to the Sisters. All love Teresa, as the child is named, but Sister Joanna of the Cross is singular, giving the passionate love and devotion of a mother, to which this girl responds. Teresa thrives, and at 18 is a beautiful maiden full of the joy of life. She is loved by a chivalrous gentleman, Antonio. The marriage is to take place immediately, as Antonio has a business engagement in America. The scenes that follow in the convent preceding Teresa's departure are full of fragrant beauty and poetry, the culminating tragedy is that of heartbroken Sister Joanna.

That experienced actress, Miss Catherine Lewis, finely depicted the loving kindness and happy nature of the Prioress; while Miss C. A. Arfwedson was admirable in showing the acerbity and austere nature of Sister Crucifixion. Miss Pax Robertson again submitted a beautiful conception of the sweet nun's love and devotion for Teresa, a part well sustained by Miss Catherine Robertson. The foibles of a young novice were nicely accentuated by Miss Katharine Stanley, and the other ladies all did good work. Ivain March was thoroughly sincere as the handsome young lover; and Mr. Bruce Moir did good work as the Convent's cheerful doctor. The play was capably staged and produced by Miss Pax Robertson.

"The Huntress," the latest First National picture to be shown, contains an interesting, if a trifle far-fetched, story, a charming and impetuous heroine and a location in the beautiful Sierras of Nevada, which, it is claimed, is virgin territory so far as the screen is concerned. The acting and production are good, the attention of the spectator being compelled throughout.

"Itching Palms" is the title of a Wardour film, with a weird, whimsical, and humorous plot, and is of compelling interest from start to finish. The principal character is that of an apparently daft, deaf and dumb fellow who has a penchant for appropriating other people's headgear, and who is the butt for the jeers of the villagers. But the boot is on the other leg when a notorious crook is brought to book, and the supposed "looney" is revealed at last as a Secret Service agent of rare resource and courage. Victor Pate and a strong cast all do well. "The Miracle Baby" (also shown by Wardour) is an interesting "Western" drama, featuring Harry Carey. It is more remarkable, however, for a fine panorama of Canadian forest scenery in its winter covering of snow and ice.

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THE GREAT SKIN MEDICINE

PREMIERES OF THE WEEK.

"THE CAMEL'S BACK."

Somerset Maugham's Witty Farce at the Playhouse.

Hermione, Madge Titheradge; Enid Lefevre, Rosaline Courtneidge; Mrs. Lefevre, Nina Bonicault; Sarah, Olive Sloane; Annie, Betty Tanner; Valentine Lefevre, Frank Cellier; Denis Armstrong, Jack Hobbs; Doctor Dickinson, E. Holman Clark.

"The Camel's Back," produced at the Playhouse on Thursday, Jan. 31, is a delight, if only for its witty, if occasionally bitter dialogue, and the perfection of the acting. The main idea may not be novel, but it is all very amusing. Valentine Lefevre, a pompous and selfish K.C., has an accumulation of staggers in the brilliant first act. His widowed mother tells him she prefers life in a hotel to taking up her abode with him; his niece refuses to wed a young man he has chosen for her; and he suddenly discovers that his wife Hermione, to whom he has been married sixteen years, dyes her hair. His reproach to Hermione that she dresses too youthfully for her age decides her that she must teach him a lesson, and she tells him, untruthfully, that she has been unfaithful to him. Then she pretends that he is mad, and has no difficulty in getting all the family, and the doctor—this is a farce, it must be remembered—to do the same. It is his dear old mother—evidently not so unsophisticated as she seems—who puts him wise to the plot, and then he decides to turn the tables. Acting as though he were really insane, he throws cakes about the room, and proposes a gay time in Paris with the cook. Learning of this, Hermione goes into hysteria, but reconciliation follows, and it is the wife who will accompany Valentine to Paris, the cook being easily disposed of.

Miss Madge Titheradge as the clever and attractive wife, gives a delightfully natural performance; Mr. Frank Cellier has a strenuous and difficult part as the husband, and does exceedingly well; Miss Nina Bonicault is perfect as the lovable, wise little mother, who after forty years of happy married life means to enjoy herself. Mr. E. Holman Clark in the small part of the doctor is quietly humorous; Miss Rosaline Courtneidge as Mrs. Lefevre is a merry part of modern young lovers; and Miss Olive Sloane is capital as the cook.

"THE HON. MR. TAWNISH."

Dennis Neilson-Terry in Picturesque Play.

The picturesque costumes of an attractive period, the thrill of the duel, the refinement of charming love-making, and the clever drawing of interesting characters appealed to the audience at the Devonshire Park Theatre, Eastbourne, on Monday, with such appeal that the reception of "The Honourable Mr. Tawnish" was very enthusiastic. Sir John Chester and his bosom friends arrange a suitable match for his daughter, Penelope, with Viscount Hambledon, who, objecting to marry a maiden he has never seen, goes abroad and returns as Mr. Tawnish. He sees and falls in love with a beautiful girl, Penelope, whom he knows not as the lady originally selected for him. He makes love to her, and she returns his affection. But haunting the neighbourhood is a highwayman, Galloping Jerry, who, when on business, dresses as the double of Mr. Tawnish, and in this impersonation diverts suspicion from himself. Soon gossip identifies the highwayman with Mr. Tawnish. Penelope hears the rumour, and in answer to his words of love she taunts him with being a common thief, and finally scorns him. However, Jerry, the real Knight of the Road, is captured, disguised as Mr. Tawnish, whom he has come to rob in the latter's house. Mr. Tawnish now comes into his own. He is again known under his proper title, Viscount Hambledon. The two young lovers are brought together, and learn that they have voluntarily undertaken an engagement which had been arranged for them in earlier days. Mr. Dennis Neilson-Terry is the Mr. Tawnish, and in an attractive part he introduces a delightful spirit of romance which youth, good looks, earnestness and refinement of acting emphasised and made his work conspicuously successful. Miss Mary Glynn, too, has all the attributes of the charming lady, and she is a sweet, dainty Penelope, who gained a full measure of recognition. Miss Kitty De Legh deserves a special word for her clever comedy work as Lady Anastasia, her fun being irresistible. A part extremely well played is that of Sir John Chester, and Mr. Clifford Marquand, stern in anger, tender in his love for Penelope, contributed work marked by much skill and cleverness. His two friends, Sir John Eden and Mr. Bentley, are admirably played by Henry Carlisle and John Turnbull. Townsend Whitting, as the villain and famous duellist, contributed work of such force and point that recognition of its merit was manifest, and smaller parts were all well filled.

The Knickerbocker Club will hold a concert and dance on Sunday next, commencing at 8 o'clock.

Messrs. Reeves & Lamport have had a cable to the effect that Wil Hay and Alec Regan opened with enormous success at the Tivoli, Sydney.

SAVOY OPERA.

"Iolanthe" at the Princes.

Once more Prince's Theatre is possessed by Mr. Rupert D'Oyley Carte and his company of Savoyards. Possessed is the word! Long before their arrival the theatre is filled by the sense of their coming. The crowds who sought to book seats for this week, next month, and so on, were at length sated. Then the queues for the imminent performances began. Then there were new arrivals of the hopeful—something might have been returned! The business is without precedent, at Prince's Theatre—without precedent anywhere, one would say. Behind the present writer at the Prince's on Monday was a wild and woolly American, with a girl, to whom apparently Gilbert and Sullivan were unknown. But the American incessantly explained.

When the first Prince's season was in progress the enthusiasm was easily to be understood. Lingered tradition and old friendship stood for much. But if and whenever old friends took their debts to have been paid, new adherents arrived. It is not too much to say that the Gilbert and Sullivan operas are as popular to-day as at any time during their history; and that no term can be hinted at in respect of their vitality. A Cup final is a fool to it, according to one paper. "Iolanthe," strangely enough, jarred no political susceptibilities; and proved amazingly popular. The audience seized every point with avidity, and saw nothing essential between the difference in the situation of to-day and of forty years ago. The peers might have sung a dozen encores, and Mr. Henry A. Lytton, who is, of course, the Lord Chancellor again, twenty. Miss Eileen Sharp is perfectly delightful as his ward; and Mr. Sydney Granville's Stephen charming.

WYNDHAM'S THEATRE.

"Not in our Stars."

"Not in Our Stars," adapted from Michael Maurice's novel, by Dorothy Massingham.

Felix Menzies, Mr. Gerald du Maurier; Thorpe Saville, Mr. Eric Maturin; Dr. Toller, Mr. Charles Casson; Lord Ansterdale, Mr. Nigel Bruce; Parmenter, Mr. Frank Esmond; Hetty Temple, Miss Cecily Byrne; Lady Symster, Miss Una Vennings; Mrs. Temple, Miss Jessie Bateman; Jennie, Miss Elizabeth Pollock; Freda, Miss Patricia Wyndham; Sylvia, Miss Mildred Barnes; Cynthia, Miss Muriel Lawrence Kellie.

Sir Gerald du Maurier is such a uniformly successful young fellow—we had almost said such a deservedly successful young fellow—that he can afford an interval of failure, and we are afraid he has got it. "Not in Our Stars," adapted by Mr. H. W. Massingham's brilliant daughter Dorothy, from a novel by a parson disguised as "Michael Michael," and produced at Wyndham's Theatre on Monday night, is a bewildering play—bewildering to the point of irritation.

You may deduce a moral from the fact that sufficient for the day is the evil thereof, without poking your nose into the future. Not that Felix Menzies deliberately poked his nose into the future. He had a dreadful habit of dreaming, and his dreams came true. At one time he dreams that there is an eclipse, during the course of which strange things happen. Sure enough, there is an eclipse, from which Felix emerges with the certainty that he has murdered his sweetheart, Hetty Temple—proceeding in due course to trial, conviction, condemnation, and the verge of the scaffold.

Hetty was in love with Felix, but she was also a little in love with Thorpe Saville, a plausible, unscrupulous fellow, who declares that if Felix be not removed from his vision he will murder his rival—although, just how free the poor fellow is free from the consequences of his previous escapade it is hard to say. There is a John Lawson fight, and Thorpe Saville's head is bashed in with a champagne bottle. Here we fail to follow the three, which has about as much lucidity as one of Sir Gerald du Maurier's interviews on the eve of the garden party. Miss Cicely Byrne is excellent as the girl with two such unsatisfactory lovers.

"THE TEMPEST."

An Old Vic. Revival.

The comic scenes in "The Tempest" are still as fresh and spontaneous as anything in Shakespeare, but much of the rest of the play seemed curiously dull and undramatic on Monday night, when it was revived at the Vic. Partly it was the fault of the actors, who seemed very slow and uninspired, and the whole production, except in the comedy, seemed to flag. Even Ariel stood as still as a statue, and looking very like one, too, most of the time.

There can be, however, nothing but praise for Mr. Atkins' wonderful performance as Caliban, which will doubtless rank as the best of our time. It is certainly the best thing Mr. Atkins has given us at the Vic., this stumbling brute, only half articulate (it is particularly clever how he feels for his words), and pitiful to a degree. His Caliban is a piece of real creative acting. Mr. Wilfred Walters and Mr. Hay Petrie were delightfully amusing as Stephano and Trinculo, and Mr. Ion Swinley gave a good reading of the part of Prospero. Miss Florence Saunders made a fresh and charming Miranda.

"THE STREET SINGER."

Miss Phyllis Dare in Bohemian Musical Play.

"The Street Singer," a musical play, in three acts, by Frederick Lonsdale, music by Fraser Simson, was produced at the Birmingham Prince of Wales Theatre on Monday, Feb. 4th.

Bonni, Arthur Posey; Armand, Henry Caine; Francois, Sam Wilkinson (for Hugh E. Wright); Marie, Dorothy Fane; Estelle, Phoebe Hodgson; Levy, Hector Abbas; Violette, Julie Hartley Milburn; Paul, Franklyn Ives; Pierre, Marcel de Haes; Andre, Fred Kitchen, jun.; Adele, Dorothy Munster; Belle, Betty Conies; Mme. Rosignol, Christine Murray; Mlle. Briant, Ada Hall; Yvette, Phyllis Dare; The Dancers, Orah and Orna.

The street singer turns out, after all, to be a duchess. She assumed a rôle of poverty to win the love of an unsuccessful painter, who has the elements of greatness, but lacks one thing. Bonni's furniture and pictures are marked for sale. Marie (his model) loves him; when the street singer arrives, with her woman's intuition she rightly suspects that her chances are appreciably less. So she sets out to dissuade Yvette from interesting herself in Bonni, often with a caustic tongue. But the duchess has heard Bonni's tale of woe in Levy's shop. Levy is a picture dealer, and Yvette, visiting Bonni, falls in love with him. She persuades Levy to tell the painter a fine lady has bought his picture. She hands over her not meagre earnings as a street singer in payment. Bonni is overjoyed and encouraged, and soon, under Yvette's sunny influence, paints his masterpiece—Yvette herself. Then he is hidden to a dance by the great lady. He hesitates and considers, but at length, half against his will, leaves a Bohemian ball and Yvette to accept the invitation. Yvette is grievously disappointed; it was her last night in that quarter. But no sooner is Bonni at the palace than he realises his mistake in seeking ambition through the favoured purchase of an aristocrat, instead of remaining content with the inspiration of his sweetheart. Unknown to him, it is Yvette (now the Duchess) who offers a fortune for his picture of the street singer. He declines to sell, and rips open the portrait in despair or remorse. The Duchess hears the dialogue. Recognising it as a token of undying love, she flies to Bonni's arms, an incident for which a tango duet with Armand has prepared an expectant audience. Meanwhile the depressed Francois, who has killed one wife, continues to express his abhorrence of females, and provides a laughable scene in resisting the cajolery and wiles of a fascinating widow. It is a bright play with some tuneful music. Later it will be produced in London.

Miss Phyllis Dare, who was so long a stranger to Birmingham, was very warmly greeted by a full house, and deservedly so. She makes a delightfully fresh and charming figure as the street singer, and raps out repartee with just that tang which one might expect of one who has to meet the world's buffets. But Yvette also has a merry philosophy, and Miss Dare interprets this with an agreeable buoyancy which is reflected in her "Follow Yvette" song and dance, which winds up Act I. "Heart's Desire," an appealing number which introduces her after a very mild opening, has an operatic quality in it that gives some continuity or cohesion to the play, while the duet, "Just to Hold You in My Arms," between her and Bonni, is in the same mood, and is one of the best pieces which Mr. Simson has composed. Mr. Arthur Posey as the bankrupt painter who obtained inspiration from Yvette, acts with impressive seriousness and quite looked the part. As his servant, Francois, Mr. Sam Wilkinson (who took the part on account of Mr. Hugh F. Wright's illness), brought many a laugh. His mordant method, in keeping with a woman-hater, was entirely successful, though he succumbed at last to the charms of the widow dressmaker, capably played by Miss Milburn. Miss Phoebe Hodgson showed a lively sense of broad comedy in the first part, and largely contributed to what grip the first act had. The dressing was gaily picturesque, as befits a Bohemian quarter, and the chorus sang well, the girls being strikingly pretty. Also, the midnight frolic scene was particularly pleasing. Mr. Henry Caine took a responsible rôle as Bonni's friend, Miss Dorothy Fane was satirically effective as Yvette's rival, besides possessing a handsome presence. Another note of comedy was presented by Mr. Hector Abbas as the Hebrew Levy.

Entertainment Productions, Ltd., present the play, which is produced by Mr. E. Lyall Swete. The orchestra was supplemented by Miss Dare's complement of solo instrumentalists, under Mr. Howard Carr's conductorship. The lyrics were written by Mr. Percy Greenbank, and Ivy St. Helier was responsible for the music of several interpolated numbers which were among the most popular.

MUSIC EXAMINATION AWARDS.

The following candidates gained the gold and silver medals offered by the Associated Board of the Royal Academy of Music and the Royal College of Music for the highest and second highest honours marks respectively in the final, advanced, and intermediate grades of the local centre examinations held last November-December: Advanced grade silver medal, Gwendolen M. Watkin, London Centre, pianoforte accompaniment; intermediate grade gold medal, Jennie Heald, Southport Centre, pianoforte; intermediate grade silver medal, Norman G. Goddard, Nottingham Centre, pianoforte. No candidates qualified for the final grade gold medal, the final grade silver medal, or the advanced grade gold medal.

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"THE WAY THINGS HAPPEN."

Haidee Wright's Triumph at the Ambassadors.

Mrs. Farren, Miss Haidee Wright; Shirley Pryde, Miss Hilda Bayley; Martin Farren, Mr. Robert Harris; Harries, Miss Cicely Oates; Muriel Hanbury, Miss Olga Lindo; Chusie Hare, Mr. Walter Hudd; Bennett Lomax, Mr. Leslie Banks; Mrs. Hanbury, Miss Ada King; Dr. Rodson, Mr. Austin Trevor; An Outside Porter, Mr. Alan Howland.

Miss Haidee Wright was the heroine of the evening at the Ambassadors' on Saturday evening with a superb performance—the death scene of a patient old woman who idolised her son, and who naturally drank the cup of self-sacrifice to the dregs. Miss Dane has, of course, written an interesting and a pathetic play—but not about "How Things Happen."

Martin Farren is not only a selfish, ungrateful son, and a creature to whom a nice girl would very quickly have shown the door; he is a mean thief, of a perfectly common kind. He has, in short, robbed the bank, as his companion Lomax knows. Lomax has his price, and the price is the girl. Not that he asked Farren to hand her over, in fair and square payment, by marriage. No! She must "go to his rooms." She does; and as a matter of course is found out. The wicked waste of it all is that Shirley Pryde did not really love Martin. There is such a waste of tissue! But the superb acting of Miss Haidee Wright, of Miss Hilda Bayley, of Mr. Leslie Banks carried all before them.

"IT PAYS TO ADVERTISE."

Successor to "Tons of Money."

With "It Pays to Advertise" the last of the plays in training, as one may say in the country, has reached town. It has been a great difficulty to restrain our comparative analysts to wonder whether this play would be as good as "Tons of Money," or whether that play would be worse. The wonderful farce seems to be the standard. But as "It Pays to Advertise" replaces "Tons of Money" at the Aldwych Theatre, it may be proper to risk the comparison in this instance. Tom Walls is credited with the remark that "Tons of Money" was "a good 'un to follow, a bad 'un to beat." Certain it is that "It Pays to Advertise" is as good as the forerunners, and will certainly have a long run.

"EVERYMAN."

Sir John Martin Harvey Mesmerises Montreal.

Sir John Martin Harvey seems to have made a great impression on Montreal with "Everyman," according to the "Montreal Daily Star," which says: Even the most unemotional and practical of minds must react in some measure to the infinite pity and infinite pathos of its appeal. None can witness the realisation by "Everyman" of his need for the foundation of religion upon which to stand as friends desert him on every side, while the moment approaches when he must begin his dread journey, without feeling that the truth of this medieval drama is based upon something finer than imagination and more potent than illusion—based upon a faith that is willing to believe and a trust that knows no doubt.

Yet it is no dull sermon the play preaches. The setting alone precludes that. The gorgeousness of the scene in which Everyman entertains his mistress and his friends to a banquet and merry carousal while away the moments until the coming of the Messenger Death, is a thing that cannot be lightly forgotten by those who witnessed it. It possesses all the richly stately splendour of those magnificent illustrated missals of mediæval centuries from which, indeed, its design is taken. The text of the play is written in rhymed couplets, but the manner of their delivery robs them of all monotony, and the action of the drama invests it with a finely balanced realism, even in the unique costumes the revellers wear.

Martin-Harvey's portrayal of Everyman is one of the most nobly conceived of all the rôles he has filled on the stage. Its dignity, its grace, its courtliness, its rare polish, all commend it from the outset. But when the first foreboding of impending doom strikes a chill to Everyman's heart, these externals are lost in a greater and more arresting art—the amazingly realistic presentation of mental disturbance that he achieves. It goes straight to the hearts of the spectators also, and from that moment on to the unforgettable scene there is no relief from the sense of a power not of man's choosing or control behind the broad design of the whole tale. Of course there is every extraneous aid that the legitimate and ingenious employment of light and make-up could devise. But these are merely the essential accessories, after all.

The end is a scene of memorable beauty and compelling solemnity. Clad in white, with a pallor not of earth upon brow and features, with a strange, clear light in his eyes, Everyman, led by Belief and Good Deeds, takes his first slow steps on the Great run.

(Continued at foot of next col.)

PLAY WITHOUT A TITLE

E. Hill Mitchelson's New Production.

Old playgoers will remember a play "No Name," and here is a production with no name, the Lord Chamberlain having refused to sanction the suggested title of Mr. E. Hill Mitchelson's new play recently produced at the Theatre Royal, Leicester. Mr. Mitchelson offered £5 to any patron who suggested the best title. It is a forceful drama with a simple story, dealing with a fallen woman, Vale Chesney, who, meeting Jack Chester, who is taken ill, invites him to her flat to nurse him. Alf Black, a thief, places a stolen necklace in Vale Chesney's handbag. Chester takes out the necklace unseen by the detective, and so prevents Vale's arrest. Chester is nursed by Vale, and falls in love with her. Fifteen weeks after Jack is convalescent. Pointing calls to see Vale, whom he has known for two years, and discovers Jack, and a scene ensues when Pointing speaks of having had a private key to the flat for two years. After learning of Vale's past life Jack offers marriage, but Vale, although in love with him, refuses, because she knows that she has only a few months to live. Later Mona Farrer, Jack Chester's fiancée, visits Vale's home, and learns from Vale's lips the story of her life, and that she is not Jack's mistress. Mona becomes her friend. Pointing appears, and discloses to Vale's crippled brother the mode of his sister's life; that his money has been the means of keeping him, and this causes him to commit suicide. Pointing is later arrested, and Vale dies.

Miss Violet Carlyle as Vale Chesney acts with skill and moderation. Miss Monica Holmes gives a spirited, and clever portrayal of Mona Farrer. Lady Mary Farrer is neatly played by Miss Ada Oakley, and Miss Cissie Cleveland is well suited to the part of Kitty King. Jack Chester, played by Mr. Stanley W. Healey, is a very natural impersonation; his performance throughout being marked by quietness and incisiveness. Edward Vivian gave an excellent interpretation of the Hon. Arthur Pointing. Alick Wilson Wynne submitted a clever study of Reginald Chesney. Leonard Wallace is well suited to the rôle of Dr. Slater. Mr. Ted Mooney is capital in the amusing part of Alf Black, and good support is given by George Walkley as Frank Baxter.

(Continued from preceding col.) Journey. The great hooded figure of Death looms out of the darkness, and, standing behind him, enfolds him in its arms as he sinks slowly down—and the vision fades. Such acting as this transcends mere art. It is inspiration; it is beauty made manifest through the medium of inspired portrayal.

THEATRICAL GOSSIP.

The Actors' Association—Drury Lane's New Manager—Banned Play—Godfrey Tearle in Management—"The Way of the World."

Actors' Association.

On Sunday, at 7.30, at the Kingsway Theatre, the annual meeting of the Actors' Association will be held. The agenda will be as follows:—

1. Secretary to read notice convening meeting.
2. The following resolution to be put to the meeting: "That this meeting supports the Council in its action in extending the date of the closing of the ballot from Monday, Jan. 21, to Monday, Feb. 4, and the date of the general meeting from Feb. 3 to Feb. 10."
3. Chairman's opening address and announcement of Council elect.
4. Election of scrutineers.
5. Secretary to read annual report and to submit financial statement.
6. Secretary to read suggested alterations of the rules.
7. Secretary to speak on future policy of the Association.
8. Solicitors to read legal report.
9. Vote of thanks to proprietor of theatre.
10. Chairman to declare meeting closed. The Council will suggest the following alterations in the rules:—

1. (a) To reduce the number of the Council from 60 to 30. (b) That there should be no differentiation between members elected in the provinces and members elected from London.
2. To alter the date of the annual general meeting to the last Sunday in June and to make necessary consequential alterations of dates in the rules in accordance herewith.
3. To provide that no paid members of the staff should be eligible for the Council or any committee thereof.

"The Likes of Her."

On Friday "The Likes of Her" reaches its two-hundredth performance at the St. Martin's.

After Pantomime.

"Dick Whittington" is to be withdrawn at the Palladium shortly, and will be followed soon afterwards by a new revue, in which Mr. Billy Merson is to take a leading part. When "Jack and the Beanstalk" is withdrawn at the Lyceum at the end of the month it will be succeeded by a drama. Mr. Lupino Lane will not be seen in London again before his visit to America under contract with the Fox Film Company.

"Outward Bound."

"Outward Bound" settled in to the Adelphi on Monday night.

"Mr. Tower of London."

"Mr. Tower of London," with Mr. Archie Pitt and Miss Gracie Fields in the cast, will return to the Alhambra in three weeks' time. The show is doing remarkable business on the Moss tour. The proposed American tour had to be postponed owing to the avalanche of contracts.

"Good Luck."

"Good Luck" supplies the current number of the "Play Pictorial," which has been reconstructed, but is still under the direction of the faithful Mr. B. J. Findon.

"Figaro."

Sir Landon Ronald says that while the Italian barbers talk about grand opera, the English barbers talk about nothing but sport. What we want is a barber that does not talk at all!

"Saint Joan" Shelved.

"Saint Joan" will not be put up at the New Theatre for a series of matinees. It will be reserved for the happy remote day when the popularity of "The Lie" is exhausted. In the meantime, Mr. Lewis Casson and Miss Sybil Thorndike are itching to do a great play or two. They will probably begin with "The Electra."

"Methusalem" at the Court.

Mr. Barry Jackson has got the Court Theatre for a year. He will lead off with "Back to Methusalem," and proceed to "The Farmer's Wife." He is anxious to have it known that he has not forsaken Birmingham.

Du Maurier Cuts Prices.

Sir Gerald ended the evening at Wyndham's by an unrehearsed back-chat act with the gallery. They protested against being charged 2s. to sit in discomfort. "If you want a cheaper gallery you can have it from this moment onwards," said Sir Gerald, finally.

Godfrey Tearle in Management.

Mr. Godfrey Tearle will shortly be installed as manager of the Apollo Theatre. His first production will be that of a comedy by Miss May Edgington, entitled "A Fairy Tale." In this Lady Tree, Miss Mary Jerrold, and Mr. C. B. France will appear. We hear with some misgiving that the fairy tale may lead to controversy. Mr. Tearle has in his wallet a play entitled "The Fake," by industrious Frederick Lonsdale.

New Welsh Play.

On Sunday, Feb. 24, and the Monday afternoon before St. David's Day, the Repertory Players will produce Mr. J. O. Francis's new Welsh play, "The Dark, Little People," which was postponed last month owing to the difficulties of casting.

Thomas Hardy for Town.

Mr. Thomas Hardy's "The Famous Tragedy of the Queen of Cornwall," which was recently performed by the Hardy Players at Dorchester, is soon to be seen in London. On Thursday, Feb. 21, two performances are to be given to members of the Society of Dorset Men in London by the Hardy Players at the King George's Hall, Tottenham Court-road. The tragedy is to be preceded by "An Old-time Rustic Wedding," arranged by Mr. T. H. Tilley, from scenes in "Under the Greenwood Tree"; and by "O Jan, O Jan, O Jan," which is a recension of a Wessex folk-piece by Mr. Hardy, from memories of the performance as given in his childhood at his father's house, about 1844.

Sir Frank Benson.

Sir Frank Benson and his Shakespearean company began their spring tour at the Royal County Theatre, Bedford, on Jan. 28. Enormous business was done. Owing to the strike and the difficulties of transport, Sir Frank had not got his own scenery. This was supplied by the proprietor, Mr. E. Graham Falcon, who mounted the eight plays presented, from the County Theatre Scenic Studios, which have possibly the largest stock of scenery of any theatre in the provinces.

Sir John Martin Harvey.

Having finished his most successful three-weeks' season at Toronto, on Jan. 26, Sir John Martin Harvey opened at the Great Northern Theatre, Chicago, where a large and enthusiastic audience gave him a good reception. During his month's visit, Sir John will present "Oedipus Rex," "Hamlet" and "Via Crucis." Then he returns to Winnipeg.

Mr. Maurice Moscovitch.

Mr. Maurice Moscovitch sailed from Southampton on Friday for a season in South Africa. He will appear in "The Merchant of Venice" and "The Outsider." Mr. Moscovitch will be supported by Miss Jane Wood, Miss Natalie Moya, Miss Julie Kean, Mr. Basil Bowen, Mr. Nat. Madison, Mr. George Zucco, Mr. Cyril Nash, and Mr. Stanley Drewitt.

Green Room Rags.

At the Little Theatre, on Sunday, a repetition générale was given of the Green Room "Rag," which is to have its first public performance at the Globe on Friday. The programme included a clever sketch, "Where are the Clowns?"; "The Great Belief," by Mr. Percy Knight, a serious piece dealing with the identity of the unknown warrior; Austin Melford's play, "B. A. Burke"; "The Bohemian Girl," a burlesque musical comedy; a tense dramatic playlet, in addition to several separate items by well-known actors.

Late Fred Ginnett.

Mr. Alfred Norton, who for upwards of 30 years was associated with the Ginnett enterprises, and who at 78 can probably substantiate his claim to be the oldest circus man in the world, was deeply distressed to be prevented from standing by the graveside of his old friend. But he was held up in the North of England by the railway strike and unable even to get a few flowers through. Mr. Norton reminds us of the fact that the father of the late Mr. Fred Ginnett appeared as a child performer at Brighton, before King William IV., Queen Adelaide, the Duke of Cambridge, and the Princess—afterward Queen Victoria.

Playbox Debate.

At the next Playbox Debate, to be held in the St. Martin's Theatre on Thursday at 5 p.m., Miss Sybil Thorndike, Miss Mary Clare, Mr. G. K. Chesterton, Mr. John Drinkwater, Mr. Laurence Binyon, and Mr. Isidore de Lara will speak on "Phoenix" and "Gruach," recently produced at the Playbox Gala. Mr. Gordon Bottomley, the author of "Gruach," may be there.

Bigger than His Father's Loins.

The Rhodesian Railway have paid to Mr. George Graves, the comedian, £1,500 as compensation for an injury to his finger which he sustained at Victoria Falls in 1922. The original claim was for £4,000. The accident occurred while Mr. Graves was making a six months' theatrical tour of South Africa. He was thrown off a tramway-car-train, and a wheel of one of the coaches passed over his hand, severing the top of one finger.

Ludwig Barnay Dead.

A message from Berlin records the death at the age of 81 of Herr Ludwig Barnay, the well-known actor and theatrical manager. In 1881 he came to London at the head of the famous Saxe-Meiningen Company, and played Mark Antony in "Julius Caesar" at Drury Lane, where he also appeared in "The Winter's Tale," "Die Räuber," "Fiesco," and other pieces. From 1888 to 1894 he was director of the Berliner Theatre at Berlin, and in 1898 he retired from the stage. At the command of the ex-Kaiser he reorganised the Königliches Theatre, Hanover, and was nominated a Privy Councillor. He retired from active theatrical work in 1911.

"Way of the World."

At the Lyric Theatre, Hammersmith, on Thursday evening, Feb. 7, Mr. Nigel Playfair will revive "The Way of the World." The cast will be as follows:—

Mirabel, Robert Loraine; Fainall, Harold Austruther; Witwoud, Nigel Playfair; Petulant, Norman V. Norman; Sir Wilford Witwoud, Scott Russell; Waitwell, Harold Scott; Servant, Arnold Pilebeam; Lady Wishfort, Margaret Yarde; Mrs. Millamant, Edith Evans; Mrs. Marwood, Dorothy Green; Mrs. Fainall, Ruth Taylor; Foible, Hilda Sims; Mincing, Kathlyn Hilliard; Peggy, Elsa Lanchester.

Theatre Conditions.

A resolution to undertake "a more forward policy on the subject of general conditions of employment" was passed at the annual general meeting of the National Association of Theatrical Employees in London.

Actors' Club.

A dance and fox-trot competition, organised by the Actors' Club on Jan. 26, proved a very great success. It has been arranged to give a novelty dance on Feb. 9, from 8 to 12. Tickets, 1s. 6d. for members and 2s. for guests, may be obtained from members of the Entertainments Committee at the Actors' Club. A whist drive was held on Sunday, followed by a dance. A concert has been arranged for Feb. 17, at 7.30 p.m., and some well-known artists have promised to appear.

New Theatre for Stratford-on-Avon.

Stratford-on-Avon will shortly possess a finely reconstructed theatre in the Picture House, Greenhill-street. The property has been purchased from Mr. Irving Bosco, by an influential company, who have also acquired the Hippodrome, in Wood-street, so long made popular by Mr. Geo. Cooke.

Memorial Theatre Cinema.

The Shakespeare Memorial Theatre has lately been devoted to the cinema during the intervals of its annual Shakespearean Festival seasons. The new picture house is being planned for use as a theatre as well as a cinema. It has spaciousness and all the modern improvements. Major Spenser Flower is chairman of directors of the newly formed Stratford-on-Avon Picture House Co., Ltd., which will now have control of that house and the Hippodrome, and also of the cinema season now running at the Memorial Theatre.

Many Happy Returns to—

Harry Bristow—Wednesday, Feb. 6.
Alfred Bishop—Thursday, Feb. 7.
Joe Boganny—Thursday, Feb. 7.
F. J. Jansen—Friday, Feb. 8.
Eva Moore—Saturday, Feb. 9.
Mrs. Patrick Campbell—Saturday, Feb. 9.
Sir Anthony Hope-Hawkins—Saturday, Feb. 9.
F. S. Jennings—Saturday, Feb. 9.
Constance Hyem—Saturday, Feb. 9.
Ivan Berlyn—Sunday, Feb. 10.
Norman McKinnell—Sunday, Feb. 10.
Sybil Carlisle—Sunday, Feb. 10.
Mona Vivian—Monday, Feb. 11.
Lydia Flopp—Monday, Feb. 11.
Hugh Marlyn—Tuesday, Feb. 12.
J. R. Crawford—Wednesday, Feb. 13.
R. Norrie—Wednesday, Feb. 13.

Banned Play.

"Miss Vera Gordon's play, 'The Underworld' (originally banned by the Lord Chamberlain, and later, after its production by the English Grand Guignol Society, licensed by him), is to be presented at the London Music Hall, Shoreditch, on Monday next.

Fellowship Players' "Macbeth."

Mr. Ernest Milton, assisted by Mr. James Whale, and both graduates of the Old Vic., are producing "Macbeth" for the Fellowship of Players on Sunday evening at the Strand Theatre. Incidental music has been arranged by Mr. Edmund Willard, a nephew of the late E. S. Willard, a former member of the Stratford-upon-Avon Players. Miss Beatrice Wilson will be Lady Macbeth, a rôle she has often played.

New Ophelia.

Ophelia will go mad in her everyday clothes, instead of in white satin, in Mr. J. B. Fagan's forthcoming production of "Hamlet" for the Oxford University Dramatic Society. The ghost is to be produced by "a new method." The ghost has been produced by an infinity of methods. But actors do not care.

Repertory Players' Ball.

A ball—the seventh annual—will be held under the auspices of the Repertory Players at the Hyde Park Hotel, on Friday, Feb. 22; fancy dress or evening dress.

Congreve a Poet.

Few people, says the "Westminster Gazette," know that Congreve, whose comedy, "The Way of the World," is by way of being revived, is the author of the oft-quoted line, "Music hath charms to soothe the savage breast." Did not Congreve write "To soothe the savage beast"? And is not the reference to the wild animals who followed on Orpheus's train?

Queenie Wallace Dead.

Old playgoers will be sorry to hear of the death of Miss Queenie Wallace, which occurred at Belfast suddenly on Wednesday last. Over twenty years ago Miss Wallace, who was well known in the profession, made a great hit at Royal Alhambra, Belfast, with popular songs such as "O the Sea, O the Ocean." Amidst many manifestations of regret the deceased lady was interred at Belfast on Friday last.

"A Marrying Man."

A new play, by Harold Brighouse, entitled "A Marrying Man," preceded "The Truth About Blays," at the Playhouse, Liverpool, last week. It deals in very humorous manner with the efforts of three women, one supposed to be the wife, to obtain money due to Hector Brown, supposed to be dead. The squabble is ended by Hector, who turns out to be the wrong man, appearing. The trifle was well presented by J. Ireland, Wood, Hanman Clark, Muriel Randall, Elsie Irving, and Muriel Walker.

The Light, Bright Reporter.

This fashion of sending one moderately educated person to interview another moderately educated person about a classic is too silly. Miss Edith Evans is a brilliant actress; but what can her opinion of Congreve, filtered through the brains of a "Morning Post" reporter, matter to the world?

Theatre Scheme Hold-up.

Brighton Licensing Justices granted a provisional licence for a restaurant and winter gardens in West-street, which form part of Sir Oswald Stoll's great scheme to erect a cinema and theatre, each capable of seating 3,000 persons. The theatres will be divided by a restaurant giving accommodation for 2,000. Mr. Whitaker, solicitor, told the licensing justices that only the Rent Restrictions Act and the high cost of building prevented a start being made. Properties had been bought and paid for, but people could not be turned out of their homes in order to build theatres and a winter garden. The scheme will involve an outlay of half a million pounds.

Veteran Musician Dead.

Mr. W. M. Malsch, the veteran oboe player, is dead. In the earlier days of his distinguished career he was associated with practically all the great conductors of his time, and was a familiar figure as first oboe at the Richter concerts, as also at the Henschel symphony concerts, at the old St. James's Hall, and at the famous series of Saturday concerts at the Crystal Palace in its palmy musical days under August Manns. Mr. Malsch was also prominently identified in the same capacity with the Royal Philharmonic Society, the Royal Choral Society, and the Bach Choir.

Bookings for Bath.

Bookings this spring at the Theatre Royal, Bath, include the Bath Operatic Society's productions of "The Duchess of Dantzic," "H.M.S. Pinafore," and "The Trial by Jury," also "Partners Again," "Romance," Sir Frank Benson's "Tons of Money," and Harold Neilson's company in Shakespearean plays, with the well-known Bath actresses, Miss Louise Regnis, in the leading rôles.

Popular Manager.

Mr. James M. McCann, the popular resident manager of the Grand Opera House, Belfast, was accorded his annual benefit on Friday last. There was a crowded audience, and, in addition to pantomime, "Cinderella," Mark Lupino and other artists attended from Royal Hippodrome. During the course of the evening Miss Ethel Pearson, on behalf of orchestra and staffs of Grand Opera House and Royal Cinema, presented Mr. McCann with a beautiful diamond scarf pin.

Theatrical Fund Benefits.

As the result of the All-Star Matinée held in the Theatre Royal, Glasgow, last Friday, the W. F. Frame Benevolent Fund has received a cheque for over £265. The fund is one for affording assistance to indigent members of the entertainments industry, and the calls on its resources just now, through bad times, are tremendously heavy.

New Farce at Brighton.

Allan Milton produced on Saturday last, for a trial run of two weeks, at the Repertory Theatre, Brighton, his new three-act farce comedy, entitled "Oh, Colin!" The Brighton Press describe it as merry and entertaining, and crowded with a wondrous medley of unexpected happenings.

Pantomime at Cardiff.

On Saturday the pantomime—a brilliant version of "The Forty Thieves"—devised and staged by Mr. Charles Ross for Mr. Robert Redford, of the New Theatre, Cardiff, comes to an end.

Prize Comedian.

Messrs. Summers-Brown and Dott's pantomime "Aladdin," ended its six weeks' run on Saturday at the Theatre Royal, Hanley. It was accorded a fine reception by an audience that crowded the house. In the final scene Mr. Summers-Brown, in response to the calls of the audience, expressed his thanks to all the kind friends both before and behind the curtain, who had assisted to make the pantomime such a huge success. He congratulated the producer of the pantomime, Mr. Lewis Leslie, who, in addition to playing the part of the Emperor, had been called on at short notice to take the principal comedy rôle of Abanazar for several performances. In recognition of the valuable services rendered by Mr. Lewis Leslie, the management had decided to present him with a cheque for £50.

New Brighton Hotel.

By way of introducing its many residential advantages, the management of Chatfield's Hotel, Brighton, offer greatly reduced terms to ladies and gentlemen of the theatrical and variety professions. The charges for bedrooms, which are spacious and luxuriously furnished, are respectively 15s. single and 20s. double per week. The inclusive residential terms are similarly reasonable. The hotel, which is situated in West-street, adjoins the sea front and is exceedingly well appointed. The public rooms are comfortable in the extreme, and the hotel is equipped throughout with every modern convenience.

Chatfield's is under the supervision of the proprietor, Mr. H. C. Taylor, who, with his brother (capably filling the rôle of steward) is well known to the profession. Among other attractive amenities, the hotel boasts an admirable restaurant, justly renowned for the cuisine and moderate tariff; an American bar and smoking lounge, a bijou orchestra and a jazz band. The presence of gas-fires in all rooms serve to complete the comfort and well-being of visitors, and Brighton is to be congratulated upon the possession of some of the most comfortable professional quarters to be found in the United Kingdom.

PURELY PERSONAL.

De Wolf Hopper, the American comedian, who is 65, has just been divorced for the fifth time.

Arthur Knight has been engaged by Miss Ennis Lawson as general manager and producer for the Raynor Repertoire Co.

H. C. M. Hardinge, joint author with Mr. Matheson Lang of "Carnival," is busily engaged in making a play out of his recently published story, "Whirlwind."

"Peter Garland" is Mrs. Norman Munro. She is an American, who has been identified as a "bishop," a "woman of society," and a "well-known politician."

Delysia appeared in the New York Winter Garden revue, "Topics of 1923," in a scene called Radiant Diamond, wearing £400,000 worth of diamonds and pearls.

Mary Jerrold will have exactly twelve minutes between changing her clothes at the Apollo, driving to the Savoy, dressing and appearing on the stage in "Lord O' Creation."

Edwin Parkes, of Sheffield, who was well known a few years ago in theatrical circles as a property and scenic artist, is lying ill in the Royal Hospital, Sheffield. He was knocked down by a taxi.

Charles Terric is greatly concerned to know that during a sharp attack of illness, in Charing Cross Hospital, lately, an apparently important letter was returned through the dead letter office.

J. Musgrove, late of Musgrove's Theatres Proprietary, Ltd., Australia, has left that firm and has now joined the new J. C. Williamson Vaudeville Co., Ltd., which firm is represented in England by the International Variety and Theatrical Association.

Lena Ashwell, speaking at a luncheon of the National Liberal Club, said that England could devote palatial buildings to the housing of thousands of specimens of insects and pictures, but ignored the positive necessity of a national theatre. Art in England pandered to the C3 mind.

Shakespeare at Wimbledon.

Sir Frank Benson is at the Wimbledon Theatre with a repertory of Shakespearean and other plays.

Death of Mrs. Leonard.

The sympathy of many friends has been extended to Alf, Cressie, and Billy Leonard, on the death of their mother, who passed away suddenly on Feb. 1, at the age of 77. The funeral took place yesterday (Tuesday) at Tooting Cemetery. Her husband, who survives her, will be 80 next birthday.

Ian Hay Beth.

Mr. "Ian Hay" has gone to America to join the very considerable band of literary lecturers whom we now have there. His subject is "The Truth About Authors." The truth about anything is difficult to tell. Anyhow, it is a text in which "Ian Hay" may be expected to find good diversion.

Stratford Bookings.

Following the pantomime season at the Borough Theatre, Stratford, come "The Bad Man," Mr. Matheson Lang and his original company; Feb. 18, "Leatherface"; Feb. 25, "Tons of Money"; Mar. 5, "The Rat," with Ivor Novello and Madeline Seymour; Mar. 10, "Gabrielle"; Mar. 17, the Macdonald Players; Mar. 24, "Wells of New York"; April 7, Charles Doran and his company in Shakespearean plays.

Fagan's "Hamlet."

Fagan says that the "Hamlet" he produces for the O.U.D.S. next week may be summed up as "geometry and curtains." Spiral staircases will ascend from the stage round the hexagonal columns on which the proscenium arch rests, and will be employed to give the proper isolation for certain characters. The curves of the circle and the spiral are to be much used, because Mr. Fagan says: "The line of the symbol of the universe best suggests to the subconscious mind the basic feeling of the play."

Veteran Actor.

Mr. Harry Nelson, at the moment playing the part of an Afghan tribesman in "The Green Goddess," at the St. James's Theatre, is eighty-one. He has been 63 years on the stage. For him all the world has indeed been a stage, and he has played so many parts that he has lost count of them. His first part was in "The Corsican Brothers," played in the Bower Saloon, behind the Old Canterbury, Lambeth. 1868 found him in Barry Sullivan's company at the Hibernian Theatre, principally playing servant parts. "After a time," says Mr. Nelson, "I went to Newcastle-on-Tyne as a member of a stock company. There I fell in again with Barry Sullivan." Mr. Nelson also toured all England in Shakespearean plays with Edwin Booth, the American actor. Years later he joined Sir George Alexander at the St. James's Theatre, where he is now playing again. He took out many pieces from the St. James's Theatre on tour, acting as stage manager and taking leading parts. During the past decade Mr. Nelson has been seen in many London plays.



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SONGS AND MONOLOGUES.

Reynolds and Co. publish (at 2s. 6d.) "More Odds and Ends," another concert-party album of eight humorous songs and concerted numbers, written by Greatrex Newman, and composed by Fred Cecil.

"The Parsons of Puddle," first sung by the Co-Optimists, is one of the numbers. The others are almost, if not quite, as good. In fact, the fun is well above the average for these collections, and there is a good deal of variety in kind. The opening chorus introduces the company "One by One," in which, and the finale, "Street Cries," in which all appear as hawkers, should give scope to a producer with ideas.

Clifford Grey's "First Aid" (in the Sixpenny Recitations Series) gives hints on how to make accidents a pleasure. It is pretty sure to make an audience laugh.

"Reginald—the Cheese!" by Cuthbert Clarke and Peter Cheyne, is quite a good "duet" comic song, particularly in its patter parts. Of course, it needs a comedian of the type that goes with a monologue.

W. S. Frank and Frank S. Wilcock's "The Adventurer" is a skit, amusing enough on the returned traveller's budget of tales.

In "Inasmuch," by John Warren and Rex Burchell, we have one of those musical monologues embodying wholesome moral lessons, to which "popular" audiences react so satisfactorily. This particular one is sung by Dorothy Varick, John Warren, and Rex Burchell himself.

The pathetic and the comic elements are about equally balanced in F. S. Wilcock and Ferrie Carlton's "The Waif's Paradise," which sets out to give impressions of a day in the country seen through a slum child's eyes.

The Polytechnic Popular Entertainment, now in their forty-ninth series and twenty-fifth year, will be held in Queen's Hall on Feb. 9, 16 and 23, and March 1, 8 and 15.

At its last, the "Night of the Stars," a long list of musical "stars" is promised.

Miss Margaret Sheridan, the prima donna of La Scala, Milan, is singing at the Casino, Monte Carlo. Her success in "Madame Butterfly" a few days ago, says a correspondent, was so emphatic that she has been re-engaged for further performances in March.

The Empire Music Festival takes place at the Crystal Palace from May 19 to 24, both inclusive. A 500-guinea challenge trophy has been provided by the trustees of the Palace as the prize in the championship section for mixed voices. There are several other important choral competitions: one for male voices, one for female voices, and a third for children's choirs; and in addition many solo and instrumental contests are arranged for. A syllabus will be ready shortly, which may be had from the General Manager, Crystal Palace, for sixpence, post free.

Sir Alexander Mackenzie, after 36 years as Principal of the Royal Academy of Music, is about to resign. Mr. J. B. McEwen is named as his successor.

The enterprising South London Philharmonic Society, whose conductor is Mr. William H. Kerridge, announces two performances for next Saturday at the Goldsmiths' College, New Cross, of Dvorak's "Spectre's Bride" and Stanford's "The Revenger," with full orchestra. The concert in the afternoon is specially for children, who are admitted at fourpence each—the price of the "pictures."

At the Philharmonic Society's fifth concert at Queen's Hall on the 21st inst. the chief works on the programme will be Stravinsky's "Fire Bird" suite, Holst's "Fugal Concerto," and Mozart's Violin Concerto in D, with Miss Jelly d'Aranyi as soloist.

MR. YORK BOWEN.
In Mr. York Bowen's programme at his pianoforte recital in Wigmore Hall was included a new composition of his own. This, a sonata in F minor, proved to be an interesting and individual work. In it Mr. Bowen shows once more that, while turning to account the modern harmonical and rhythmic trend, he can make it serve as a genuinely personal expression. His vision has never been clearer or his utterance more direct and lucid. The new work seems assured of popularity, to judge by its reception, for an audience that numbered many musicians took to it with unmistakably warm liking. Before Mr. Bowen had played some harpsichord sonatas of Scarlatti and Ravel's Sonatine. Afterwards he gave a performance of the Liszt sonata that was both masterful and masterly.

SPENCER DYKE QUARTET.
In Gloucestershire, a new string quartet by Herbert Howells, was the centre-piece in the Spencer Dyke Quartet's programme at Wigmore Hall. This is the work which the composer withdrew from first performance for final revision last year. It is open-air music, fresh, and thoroughly English in spirit. The second movement, the most original of the four, is a scherzo—surely the shortest on record—delightfully wayward and whimsical. The andante may or may not picture the soft green hills its themes suggest, but in any case it is a most expressive movement, with its undercurrent of wistfulness. If there is still country-dancing in Gloucestershire, the vigorous presto explains itself. The work could hardly have had a better performance. In it the players evidently found a congenial task. They had played Brahms in B flat before it, but there a slight but noticeable acid quality in the quick movements rather spoilt our pleasure. This was certainly an unusual fault in this combination, hardly to be credited unless one had heard it oneself.

MR. WILLIAM PRIMROSE.
Mr. William Primrose, the young violinist who flashed into the musical firmament with meteoric suddenness a year or so ago, has not flashed out again, as is the way of meteors. Instead, he tends more and more to exhibit the steady radiance of the fixed star. He gave a recital in Eolian Hall, at which he played a Spohr Concerto, a Bach Sonata, Elgar's Sonata (in E minor), and two groups of pieces. His tone and his phrasing are alike distinguished. If his Bach was not quite all that it should be—or will be in time—it yet had the marks of great playing about it. Miss Daisy Bucknall accompanied at the piano.

MR. WILLIAM MURDOCH.
When Mr. William Murdoch gives up an afternoon to Chopin he is assured of a full hall. At the Wigmore on Saturday his programme contained many of the cherished examples, including the Ballades in G minor, F, and F minor, the Scherzo in C sharp minor, the Mazurka in A minor, the Barcarolle and the Berceuse; which was another reason for the whole-hearted enjoyment shown by his public, since your devoted Chopin-lover loves best what he—or she—knows best. Mr. Murdoch's interpretations, all the same, were thoroughly interesting, for he is too understanding a musician and too fine a technician to let staleness creep in, and about even the most familiar things always has something individual and characteristic to say.

MISS PHOEBE MONVEL.
A young, almost juvenile, pianist, Miss Phoebe Monvel, made a most promising debut at Queen's Hall. With the Queen's Hall Orchestra, Sir Henry Wood conducting, she played two concertos—Beethoven in G and Rubinstein in D minor—and showed qualities of an unusual order. She has a cool brain to begin with. Even when memory tricked her, she kept her head and made quick recovery. At this early stage she can hold her own with an orchestra, giving good measure of power and brilliancy in the climaxes; Sir Henry Wood was not obliged to keep down his forces to any undue extent. Though cool and collected, she is not temperamentally cold, as the sense of beauty and poetry with which she treated the slow movement in the Rubinstein showed.

INNOVATION AT WESTMINSTER.
Mr. Arthur Meale, the well-known organist and director of music at Central Hall, Westminster, has adopted a novel idea at the Saturday night "Popular" concerts—one that offers a chance to "make good" to the unknown and aspiring artist. He is keeping a place in the programme free for voluntary performers from the audience, who shall previously have given in their names and particulars of their contributions at the box-office. The result of the first announcement was that seventeen vocalists, four pianists, and three entertainers volunteered. This was, of course, too big a bag for one evening's market. So the audience were invited to choose two items by vote. They chose songs, sung by Miss Annie Bayley and Mr. H. J. Welby, both of whom came in afterwards for a tremendous ovation. As Mr. Meale points out, all sorts of interesting developments may arise from this innovation.

MISS LILY ZAEHNER.
Miss Lily Zaehner's growing reputation justified her in giving a concert in Queen's Hall and in engaging the services of Sir Henry Wood and the Queen's Hall Orchestra. She had a very large audience. But she is heard to better advantage in a smaller hall. Intimacy is the note of Miss Zaehner's style; and she is reticent in her use of vocal power, never descending to the mere making of effects that tell in big places. She favoured, too, a type of song that asks for a closely-drawn circle of listeners if it is to make its mark. Those "Kinder-Totenlieder" of Gustav Mahler, for instance, with their orchestral accompaniment of subtle shades and half-tones, lost much more than they can afford to lose. In any environment, one fancies that their atmosphere of sentimental melancholy might become oppressive before the cycle's end. A group of John Ireland's songs (with the composer at the piano) coming after, afforded a welcome contrast by their freshness and sincerity. Miss Zaehner sang them well, although she did not seem quite at home in English. On the whole, she was at her best in the lieder, especially in the Wolf examples with their widely different moods, which were cleverly conveyed.

DUTCH STRING QUARTET.
The Dutch String Quartet (Messrs. Herman Leydensdorff, Julius Rontgen, junior, Bram Mendes, and Thomas Canivez) are paying a first visit to London, and gave a concert at Wigmore Hall. They will be welcome again, for they are excellent musicians individually, and form a distinguished combination. The centre place in their programme, between Beethoven's quartet in E minor (Op. 59, No. 2), and Dvorak's in F major, was taken by a piano quintet by Cyril Scott. The choice implied a graceful compliment to the players' hosts, but the fact that this work, though some years old, is still in manuscript, is a reflection on our taste. It contains perhaps the most beautiful slow movement in contemporary English—or British—chamber music! But all through it is packed with interesting material and fine workmanship. The performance (with the composer at the pianoforte) had the perfection of finish needed to give full value to the delicate but rich texture. In the Dvorak the players' admirable ensemble and strong feeling for rhythm were again shown in a very favourable light.

The first conversation of the After-Dinner Club—season 1924—will take place at the Suffolk-street Galleries, Pall Mall, on the evening of Tuesday, Feb. 12, when Lord Gainsford will speak on "The Influence of Broadcasting."

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ROYAL COLLEGE OF MUSIC.
The directors of the Patron's Fund at the Royal College of Music make it the means of useful and pleasant intercourse between the big musical institutions. On Thursday four students from the Royal Academy of Music came to give solo performances at the concert arranged in the Prince Consort-road Hall. The Royal Albert Hall orchestra was engaged, and Mr. Adrian Boult conducted. Of quite unusual merit was Miss Vera Scriven's playing of the piano part in Debussy's concerto in C minor, for the sympathy and insight she brought to bear on the music. Mr. Alfred Cave, the soloist in Dvorak's violin concerto in A minor, gave a rather subdued reading, but left no doubt that he is a very promising player. Both the singers, Miss Margaret Hale and Mr. Manuel Jones, made an ambitious choice; the one in the "Inflammatus," for contralto, from Dvorak's "Stabat Mater," the other in "Celeste Aida," the tenor aria from Verdi's opera, and, on the whole, were justified by the results.

A STUDENTS' CONCERT.

Rarely is one disappointed of good string quartet playing at the Royal College of Music students' concerts. On Thursday a combination made up of Marie Wilson, Cyril Dalmaine, Muriel Hart, and Ida Starkie, with Cornelius Fisher at the pianoforte, gave a capable performance of Franck's Quintette in F minor. Tone, balance, and intonation were satisfactory. That complete justice, interpretatively, should be done to such a work is hardly expected of students, but the playing was by no means lacking in sympathetic expressiveness. Most of the soloists reached the level of proficiency usual on these occasions. Marjory Harrison, a soprano with a voice of bright quality, showed decided promise; Francis Clarke, a pianist, came bravely through Liapounov's "Tempest," after getting the better of some uncertain moments; and Helen Just, a violoncellist who produces a full, pleasant tone, played the slow movements of a sonata by Porpora really well. Lillian Mann also sang, and Carlowitz Ames, a harpist, and Conrad Eden, an organist, were heard in solos.

A CHARITY CONCERT.

Supporters of the concert organised at Wigmore Hall in aid of the Italian Hospital in Queen-square had nothing to complain of either as to the length or strength of the programme. H.S.H. the Princess Yourievsky headed the list of singers, which included other names besides which are so many guarantees of excellence, among them those of Mr. Howard Fry, Miss Mary Bonin, Mr. Bertram Binyon, Miss Nancie Lovat, Miss Ethel Fenton, and Miss Cecily Halford. As was fitting, Italian composers contributed the greater part of the music, and not alone in the region of opera, for Mr. Binyon let us hear some very striking songs written by Giulio Confalonieri. These delighted everybody, and the composer (who accompanied) was warmly complimented. The illness of one of the performers threatened to interfere with the giving of some vocal trio and quartets, but Miss Elizabeth Mellors and Miss Elena Garcin came to the rescue and saved the situation.

FROCKS AND FANCIES.

First Night Frocks—and their Collars—Seals: Shadows and Prophecies—How Georgette Happened!—Folks and Head-dress Fancies.

Folks are flying to France this week for the big spring (dress) offensive. Everyone who has time and money to spare are southward bound, taking Paris on the way—possibly buying a hat or two and a frock or two, to say nothing of a pair of shoes or two! You know those adorable mules with a huge tuft of curled ostrich feathers in front, which cost us guineas over here? Well! a friend of mine just over from Paris brought four pairs with her, and what do you think she paid for them? Only ten shillings a pair!

First-Night Orgies.

We have had a regular orgy of first nights. "The Eternal Spring," that sweet sentimental pleasant little play, set the ball rolling, and they have come thick and fast ever since. Faith Celli, the dearest of all the dear, nice people in the cast, looked quite attractive in her plain black frock, with its demure white collar, as the secretary. As the wife, in her fawn and also white-collared frock, with its red bow, she was all girlish appeal, but I liked best of all her almond-green coat, with its cape, and the three-cornered hat, which shape will be the most fashionable as well as the most becoming of all the hats we shall wear in the spring, tra la!

The Tasseled Pendant.

In the same play there was Lillian Braithwaite, very smart in a copper-coloured wig, and many frocks, each of which was accompanied by a long string of beads, from which dangled a lengthy tassel. With her deep delphinium blue in the first act she wore an orange necklace. I rather liked that dress, with its rounded scallops, which showed hints of silver lace on the slim underskirt beneath when she moved. Then there was a filmy black, with the touches of red, and the big red tassel in front, with which she carried a jade-green envelope bag. Last of all came a brown moiré, with its chain and tassel of brown.

Shorter.

Skirts are shorter—so we are told. We shall really know what is what when the first February days are past and the news comes through, sealed and ratified by the lucky ones who have managed to get into the dress-makers' salons to view their "collections"; that is if they ever can get through the hustling hordes of buyers from all over the world who come and see and—buy. I hear though, from someone in the inner circle of the silk wholesalers, that the death knell of the printed marocains we loved so much has been rung.

Fashion—the Prophetess.

I thought it most awfully queer that those quaint little seals—in the real sealing-wax red which has been seen on some hats over here, and quite a lot in Paris—would have made their appearance just before the downfall of one Government and the rise of another. Almost as if fashion was a prophetess and got her inspiration from the sight of the ministers exchanging seals of State. They do say something about "coming events cast their shadows before us," you know, and the same thing happened before Tutankhamen's tomb was discovered. Materials with Egyptian designs on them were on the looms in France long before the late Lord Carnarvon and Mr. Howard Carter started operations at Luxor.

In the Shops.

Some of the prettiest—and the cheapest—little frocks I've seen for a long time are in a shop in Regent-street. I have my suspicions that they have come straight across the

Channel, although I have not been told. Anyhow, wherever their birth-place, and whatever their origin, they are charming. What would you think of a dull gold tissue with applied flowers in fuschia colourings on the full skirt? A white satin beauté and georgette with a conventional pattern embroidered in bugles and a train? Or the dearest little black velvet with a skirt just one frill of shadow lace after the other, and some bright jade faille ribbons running from waist to hem?

A Successful Mistake.

Speaking of origins, by the way, I heard the other day that georgette, which, like the poor, seems always to be with us, was a mistake. It was really meant to be crêpe de chine, but some unconsciously clever person set the machines with the wrong thread and hey presto! out came georgette from the weaver's sheds. They were so pleased with it that the name was registered, and if we don't wear georgette for our frocks we wear it for our dressing-room negligees or our very best undies.

Headresses.

At a recent first night I was comparing the various types of headresses worn by well-known folk. There was Mrs. Owen Nares in rather massive gold and red bandeau; Mrs. Godfrey Tearle wrapped in a cloak, with her hair beautifully dressed but guiltless of ornamentation; and Elizabeth Pollock with her glorious auburn hair coiled tightly over her ears and swathed in a snowy white fur cloak.

Some Colour Schemes.

When the Piccadilly Cabaret starts its career on Friday you will find that Dolly Tree has departed just a little from her craze for mauves and fuchsias, although her first chorus has orchid mauve bobbed wigs and bows of different shades of mauve, from putonia to pale orchid, on the frills of black silk net which make their combination garments, and the Ford Sisters have chiffon gowns with circular-panelled, very full, skirts in peach, rose, and apricot. Deep Madonna blue, however, makes their other frocks, with wide sleeves edged with ostrich feathers, the deep V of the bodice similarly trimmed, and Spanish sailor hats, with long blue feathers coming from the brim and curling under, are given them. The second chorus have short tight coats of geranium-coloured velvet with wide flaring basques edged with ermine, and ermine muffs.

Hats.

Everyone will love the tiny black velvet Shepherdess hats trimmed with silk flowers in putonia, vermilion, lemon-yellow and jade, which are set on white fluffy bobbed wigs for this second number, and the Ford Sisters have turned-back small chiffon hats which you'll want to copy. Dolly Tree hasn't used cozier buttons to trim her hats with, but I notice that she also has fallen in love with the new daisies and has given bouquets of them, in deep rose and white with black shiny leaves, to the Ford Sisters.

Simplicity.

Most of the little frocks that Hilda Bayley wears in "The Way Things Happen" are, of course, extremely simple, the only note about them of up-to-dateness being their little collars and cuffs, but she has just one frock that is worth describing in full. It is a cinnamon-brown marocain with a long panel, back and front, while at the side are three rows of circular pieces of velvet. The same velvet draws the panels together at the waist and is tied into bows with long ends.

A DRURY LANE DRAMA. A PROVINCIAL PREMIERE.

Arthur Collins Retires.

BASIL DEAN HIS SUCCESSOR.

Expressions of surprise that Arthur Collins has resigned his position as managing director of Drury Lane Theatre are quite unnecessary. Equally it is not a moment to be penning obituary notices, or even to condole with the brilliant entrepreneur on increased suffering from gout. Most of us who know anything about the theatre have long been aware that Mr. Collins has found the divided duty which was a detail of the reconstructed régime greatly to his dislike. The wonder is that the announcement of his departure has been so long delayed.

As to reviews of his career, it will probably be in order to forecast one of greater importance; he will soon be found active in other circumstances. The gout, poor chap, is always with him, not more assiduous now than for many years past. I have an impression—without reference—that Arthur Collins's term of management at Drury Lane has been longer than that of any of his predecessors—certainly, if one takes his intimate association with Augustus Harris, before he became managing director, his personality must above all be associated with what is occasionally called "The National Theatre." Harris came in with characteristic daring and a negligible capital after Chatterton's smash. It was some little time ere he found his métier in a lurid kind of melodrama, which came to be characteristic of the Lane. The first was called "The World," and there was a fierce outcry from Clarence Holt and some of his associates that the idea had been filched from "New Babylon," just previously current at the Duke's Theatre, Holborn. No matter, Harris went on from triumph to triumph. For many years Arthur Collins, the son of an architect—at one time destined for the Corn Exchange, but eventually apprenticed in the scene-room at Drury Lane—was Harris's chief lieutenant; his duties ranged from the playing of small parts in melodramas to stage managing grand opera at Covent Garden. He is a brilliant water colour painter, and has often exhibited, but he is no doubt one of the finest *metteurs-en-scène* of this generation—a past-master in every trick and effect of the theatre, extraordinarily inventive in stagecraft.

The other day one read that he had a supreme scorn of stage superstitions. Probably the reporter should have taken down "stage conventions!" Mr. Collins is just as superstitious as all the other great men of the theatre; he cherished the belief that he was sure to go wrong if he lost touch with Harris's operative allies. This was a pretty good thing for the staff of Drury Lane, which remained practically unaltered except when death should take its toll. Few managers have so fully enjoyed the love—even the adoration—of a staff. Mr. Collins's departure will be deeply regretted. A curiously diffident man, he protested strongly to his friends that he was the last man on whom the mantle of Augustus Harris should fall. Every adventurer boldly put in a plea for the lease of Drury Lane—when Arthur Collins was dragged forth, he was probably the most surprised man in the world! When he found it was the general wish of the influential parties that he should have the opportunity of succeeding his old patron, moreover, that facilities would be accorded to him more generous than those at the disposal of any other. For upwards of twenty years, then, Mr. Arthur Collins has been the dominant figure of Drury Lane Theatre, where he has produced a succession of spectacular dramas, which, for daring and ingenuity, it would be impossible to find a match, and characteristic pantomimes of exceeding splendour. He will be succeeded by Mr. Basil Dean.

Louis-Parker Comedy by Amateurs.

Mr. Louis N. Parker's new romantic comedy, "The Right Hand of the Prince," which is to be produced in London some two months hence, is to be played by amateurs at Birmingham in the week beginning Feb. 25. This uncommon distinction falls to Mr. and Mrs. W. Jackson Houlston and their company. The author is taking an enthusiastic interest in the enterprise, and though he will have no personal part in the preparations he intends to be present when the play is put on at the Assembly Hall, Church House, Erdington; so do a number of other people well known in society and on the stage.

The comedy, which is set in sixteenth-century Venice, engages a cast of fifty, and demands for its adequate presentation much more ample resources than a suburban hall can afford. The Erdington venture is, of course, quite independent of the West End production which is under way. Such scenery as the conditions admit of is being prepared under Mr. Jackson Houlston's direction. That gentleman is well known far beyond Birmingham as a practitioner in various branches of the dramatic art. The fostering of "amateur theatricals" among his immediate neighbours has been a passion with him for four-and-twenty years. He formed a company as a youth of sixteen, and has since been responsible for thirty-five productions, including "The Conspirators," written by himself in collaboration with Martin Baker. In this way £10,000 has been raised for charity—a noble record. The gross proceeds of the forthcoming production are to be devoted to the Birmingham Unemployment Distress Fund and other local objects.

MAX DAREWSKI'S AFFAIRS
Three Years' Expenditure
£9,000 over Income.

In his public examination at the London Bankruptcy Court, Maximilian Arnold Darewski, described as Max Darewski, the musical composer and pianist, stated that for the past twenty years he had had engagements at various theatres and music halls in London and the provinces, and that his income from these engagements and from royalties on his music had latterly averaged £1,200 a year. In earlier years his income from royalties was considerably larger, but the royalties started to decrease in 1920 and 1921 owing to the slump.

He said that since Sept. 10, 1920, when he had a deficiency of £1,500, his household and personal expenses had amounted to £6,225 and his entertaining expenses for business purposes to £3,000. Altogether his expenditure since September, 1920, had amounted to £12,800. He explained that he was obliged to entertain largely in order to negotiate his engagements. He said his earnings during that period had only amounted to £3,600. He went to considerable expense in connection with an operetta entitled "The Girl in the Cage," of which he had written the music. Negotiations had gone so far as the engagement of the artists, and had the operetta been a popular success it would have brought him in £200 a week.

In an action for damages brought by Max Hart, a vaudeville agent, against the B. F. Keith Vaudeville Exchange, the Orpheum Circuit, and others, it was stated that £250,000 had been paid to Klaw and Erlanger and the Shuberts to remain out of vaudeville for ten years from February, 1908. The statement, in the form of a deposition by Marc Klaw, was submitted to support the plaintiff's contention that the defendants had paid the money to create a monopoly, which he alleges drove him out of business.

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WEDNESDAY, FEBRUARY 6, 1924.

WHEN WILL THE TURN RETURN?

THE oft-repeated statement that variety is coming into its own does not seem so near realisation as we could wish. A reference to our current

25 per cent.
Variety.

Call "page shows that quite 75 per cent. of the halls throughout the kingdom are given over to productions and films, leaving only the remaining 25 per cent. for variety proper. True, the fact that it is pantomime time would account for a fair proportion of combinations being in possession, but the number of revues, musical comedies, and drama on the halls seems to be ever increasing.

It is satisfactory to note in the report presented at the annual meeting of the Variety Artists' Federation that its membership is still representative of at least 85 per cent. of the marketable acts in the business, but variety halls proper are the exception rather than the rule, and while the stars of the production companies are fully representative of the V.A.F., the number of artists unemployed leads to the conclusion that the rank and file of revue is composed of people who are not members of any professional organisation.

The dawn of better times for variety has been often predicted, but the position shows little sign of improvement. Everything, we are assured, that can be done is being done to bring back vaudeville to its former place in public favour; artists are trying with commendable zeal to freshen up their acts and to unearth novelties, but it really appears as if productions and pictures have taken too firm a footing in variety strongholds to be disturbed.

Is it that the single and double act compares unfavourably with the revue? We are inclined to think that this may be the case. The public, as we predicted long ago, has got accustomed to a spectacular environment, and find the one-man show less satisfying than of old. In some of the super-revues the various scenes far outnumber those of musical comedy, which was usually regarded as the most elaborate form of mounting, and their scenes are more expensive, both in building up and dressing. An improvement in this respect which suggests itself to us is in regard to the choice of settings for variety acts.

Artists, we fear, do not make all the use they might of the settings at their disposal at most of the halls, and artists' appearances are often quite out of keeping with their surroundings. We have particularly in mind a lady artist, petite in appearance, and doing an act almost conversational in tone, working in a full palace set, with a gilt table in centre, and four chairs spread over the stage of one of the biggest of our suburban halls. What should have been quite an intimate number was given in a wilderness of waste, instead of with a cut cloth, with appropriate surroundings, which should be available at most halls. It was impossible under these circumstances for the performer to get the proper atmosphere for her act.

Co-operation with the stage manager on a more extended scale is advisable. In most establishments there is a liberal choice of scenes. Each hall on one prominent circuit, to our knowledge, has half-a-dozen front cloths, all different in colour and design, at least three cut cloths, and in the shape of interiors can supply anything from a kitchen to a Louis drawing-room, or a Queen Anne, Jacobean or Cromwellian chamber set.

On his side, the stage manager should make it his business to see that the artist has the best setting that the house affords, and should do his utmost to avoid such incongruities as we have indicated. A badly-staged act reduces its value by quite 50 per cent. In America the setting is regarded as a fundamental part of the performance, and that is why, we are informed, no fewer than five-sixths of the acts in the States carry their own settings.

The number of variations that could be made with the cloths at the disposal of the management is not, we think, sufficiently realised. Because an artist is skilled in juggling, in comedy, acting, singing, or in any of the other forms of entertainment, it does not necessarily follow that he or she can put on an act properly, and then it is that the experienced stage manager could with advantage be called in. Wonders can be done in the way of varying the settings so as to harmonise with the costumes of performers.

Atmosphere is just as essential for the proper presentation of an act as for a production, and artists should spare no effort to present their turn in a way likely to compete successfully with revue, and thus immeasurably strengthen the chances of keeping the flag of variety flying.

THE THEATRE OF TO-DAY.

THE DIFFICULTIES OF PRODUCERS.

By STANLEY LUPINO.

What do I think of the theatre of to-day?

I think the theatre of to-day is exactly the same as the theatre of yesterday; but it has not got the same kind of material inside it.

It is at the present time difficult to put on a show in the West End because of the shortage of juvenile leads and leading ladies. Many authors are to-day bemoaning their fate. They have written good shows, and it is not the fault of managements that they have not been produced, but because of the terrific shortage of leading ladies, juvenile leads, soubrettes, and comedians.

There are people walking about to-day who have good plays but cannot put them on. Why? Because they cannot get anybody to play the parts. It is a psychological fact that British theatre-goers, at any rate so far as the West End is concerned, will not allow, if they can possibly help it, anyone to appear in the principal parts unless they know them.

If you ask a backer to put money in a show he immediately asks, "Who is in the cast?" If you tell him "Bill Smith, Jack Jones, and Jimmy Robinson," he will not put his money into the venture. The consequence is that the producers of a show have got to put in the cast artists who are known to the public, and there are only a very few, comparatively speaking, who are asked to take a leading part.

And, again, there are only a few theatres available, and they have been sublet so many times that the rents almost cripple a producer before he opens his show.

In the old days this was not the case. Managements were able to play to a poor house and yet keep the show going, whereas nowadays they have to play always to capacity or close down because of high rents, which constitute a scandal in the West End.

If I offered to put a show on without one known London name in it I should be told that I must be a raving maniac, and should be laughed at. In a way that is right, because a man is not going to risk his money on something he doesn't know anything about. It is very hard on the "pros," but still the manager is suffering as much as the "pro," and in some cases more than the "pro."

There is a dearth of good material all round. That is why the theatre of to-day is suffering. On top of this, theatres are suffering through dance halls, cinemas, and cabarets, which were almost non-existent years ago. But I am one of those who believe that business will come back again to the theatre, no matter what opposition there is to it.

I do not say that the theatre will come again to its own in twelve



MR. STANLEY LUPINO.

months or two years, but it will come sooner or later.

The cinema, of course, can beat the theatre so far as scenery is concerned, no theatre can stage such wonderful scenery as one sees on the films. But no actor can portray his part better and with greater force than the "speaking" actor. Therefore, the legitimate actor will always be able to hold his own against film actors.

It is therefore up to the artists themselves, by their keenness for their art, and their versatility, to keep the theatre flag flying, as it were. A successful actor has to be versatile; he cannot afford to get into a rut. He must be ever learning his art; and must prepare himself to take on any part that is offered to him.

One of the greatest producers in England to-day is Mr. Julian Wylie, because he knows all the "ins and outs" of stage craft. So does Mr. George Grossmith, because he is an actor himself, as well as producer. These two great producers always put up shows which never fail, but always have their run.

THE PLAY IN PARIS.

A Storm at the Comedie Française—The Grave under the Arch of Triumph—"More than Queen" Revived—Abel Rubi's "Boadicee."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Le Tombeau sous l'Arc de Triomphe," billed as a tragedy in three acts, by Paul Raynal, was presented at the Comedie Française on Friday evening, meeting with a mixed reception. The title is a symbolic allusion to a soldier's end. After the successful attack in Champagne, a French soldier gets a brief furlough to visit his father and sweetheart. He is shocked to find the people in the capital so indifferent, with profiteers rampant. He is suddenly recalled to his regiment, but on the last night of his stay at home, his fiancée offers to become his bride without the marriage lines. The second act shows us the bedroom. The girl has become his common law wife in fact, if not the legal spouse in name, and we have a lot of talk about this subject. Never has the House of Molière dared portray such a risky situation. There had been divers interruptions during the first act, but now the audience became absolutely noisy when the poignant character of the play became apparent. The soldier (M. Alexandre) confides to his "bride" some of the philosophical bitterness which he feels at the sight of such callous apathy of those in the rear during those tragic events of 1915, declaiming more boring dialogue.

Then the girl (Marie Ventura), in a sort of regretful mood, confesses she does not truly love the man to whom she has indelibly pledged her troth, and explains she made the sublime sacrifice in a moment of patriotic folly. She reproaches his absence from the trenches when his companions are being slaughtered. Then he whispers that he volunteered for a dangerous mission in order to obtain a brief furlough at her side, and so she relents. In the third act, the elder man, learning of the night's adventure, upbraids the young fellow for having betrayed the confidence of the innocent maiden, and the son in response flings unflinching taunts at his aged father (Leon Bernard), reproving him for conditions in the rear, with verbose rebukes for not being a soldier. The arrogant youth contends he should be the head of the family in future, and not a civilian father. The girl finally intervenes before the soldier departs into the outer darkness. The curtain fell amidst a volley of hisses and applause from an opposing public of "youths" and "olds." It should be explained the reading committee of the Comedie Française refused Raynal's effusion when first submitted, but political influences were brought to bear by a well-known French critic, and this assured the production of "Le Tombeau sous l'Arc de Triomphe." True, it contains many lofty aspirations, if themes for controversy, but they are not always palpable. There are only three rôles, but the protagonists have plenty to say, and it is learned the young author had to cut out about two

"Plus que Reine."

The spectacular four-act comedy of Emile Bergerat, "Plus que Reine," was revived at the Theatre Mogador on Friday evening, and is a splendid show. The feature is a reproduction of the crowning of Napoleon on the famous Louvre picture by David. Cora Laparcerie, manageress, impersonates Josephine, with Geo. Colin as the Emperor, and Jean Worms his brother, Lucien Bonaparte. Henry Gray holds the part of Talleyrand.

"Une Petite un peu là."

Last evening (Saturday), at the Capucines, we had the première of a three-act Parisian farce, by Yves Mirande and Henri Géroise, entitled "Une Petite un peu là," which signifies a little bit of a woman with plenty of cheek. The character can be imagined when we know Maud Loty holds the lead of Kiki. Irene Wells, a young, pretty English actress, appears as Sibyl, with Manager Berthez as a Marquis, and Fred Marche a barman. The least said of the plot the better. The "Petite" has two lovers, with the rôles reversed, the doyen being the gigolo, while the younger foots the bills. Indeed, there is a third party, who is mean enough to accept money from the lady. For those who like this kind of thing, it is just the kind of thing they will like. We must not accept the Theatre des Capucines' fantastical efforts as a criterion of the French stage, thank goodness.

Boadicea.

On Easter Monday, April 21, the poetical play, in six tableaux, "Boadicee, L'Icénienne," by Abel Rubi, will be presented by a special troupe, including members of the Comedie Française, at the ancient Roman open-air theatre of Frejus (near Cannes), France. This theatre at Frejus, the ruins of which are now carefully preserved, was actually used by the Roman settlers more than two thousand years ago, and is an appropriate site for a tragedy depicting the defeat of the British Queen by the Roman invaders, and her untimely death by poison. It will interest the English colony on the Riviera this spring.

"Martyrdom of St. Sebastian."

To-morrow evening (Monday) the Opera will revive four special performances G. D'Annunzio's musical tragedy, "Le Martyre de Saint Sebastian," with the score by Claude Debussy, and Ida Rubinstein holding the principal part.

On Saturday the Opera Comique revived "La Pays," three-act lyrical drama of Chas. Le Goffic and Guy Ropartz, with Albert Wolff conducting.

(Continued from preceding column.)

has another innamorata in view. It is here that Yvonne Dubois comes into his life. Yvonne is as good as she is beautiful. She is, in fact, almost incredibly angelic. She falls deeply in love with the artist, and is determined that his name shall become "a flame triumphant," as the play has it, and she will give him the greatest of gifts—self-realisation. Poor and frail in health, her struggle with the selfish philanthropist proves too much for her, and not until she lies dead does his better nature assert itself. Pedro de Cordoba, Doris Kenyon, and Effingham Pinto are the principal players.

"Lollipop."

At the Knickerbocker Theatre this three-act musical comedy has just been produced by Henry W. Savage. The book and lyrics were written by Zella Sears, and the music was composed by Vincent Youmans. Ada May (Weeks) plays the principal part, and wins the favour of the audience by her cleverness as a dancer. Lollipop is the nickname of Laura, an untutored miss, who is adopted out of an orphan asylum by a female snob who has recently become rich. Whilst she is being treated as a sort of Cinderella news comes that Laura is an heiress. The young plumber she is engaged to, however, scorns to marry money, and there are agonising moments for the lovers. Then the delightful news comes that Laura's oil well has gone dry, and as she is only a poor orphan after all the plumber can retain his self-respect in taking her to his heart. "Lollipop" is an exceptionally attractive dancing show. John Tiller's Dancing Lollipops ("direct from London," the programme tells us) are a popular feature and win many recalls.

"Sweet Little Devil."

This three-act musical comedy occupies the stage of the Astor Theatre, and has Constance Binney for its leading player. The book was written by Frank Mandl, and the producer, Lawrence Schwab. The music was composed by George Gershwin, and B. G. De Sylva wrote the lyrics. The scenes represent a bungalow on the roof of a New York apartment house and a mining camp in Peru. The plot deals with the rivalry between Joyce West, a mercenary show girl, and her cousin, Virginia Culpepper, for the affections of Tom Neebitt, an engineer

THE DRAMA IN AMERICA.

"The Living Mask"—"The Race with a Shadow"—
"The Gift"—"Lollipop"—"Sweet Little Devil."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 26.—Luigi Pirandello's satirical comedy, "The Living Mask," originally entitled "Henry IV," is being presented at the Forty-fourth-street Theatre by Brock Pemberton. The central figure of the play is Henry IV of Germany, the hero being merely under the delusion that he is the famous king. Having been absorbed in studying the period of Henry he finally persuaded his friends to give an elaborate pageant, and whilst this was in progress he fell from his horse, injuring his head, and when he partly recovered he had the personality of Henry IV fixed in his mind. When the play begins he has been deluding himself for twenty years. All of his servants are dressed in medieval costumes, and friends who visit him have to study their histories first and be provided with a cardinal's robe, or doublet and hose, by his servants. His former fiancée, who has meanwhile fallen in love with another man, comes with an alienist to attempt a cure by an elaborately arranged shock, and it gradually becomes evident that the so-called Henry IV is no longer mad, but, embittered by the faithlessness of his fiancée, is keeping up the pretence of madness for reasons of his own. At the end he kills the contemptuous Baron Belcredi, his former fiancée's lover, with a sword snatched from one of the attendants.

The exacting rôle of Henry IV is splendidly acted by Arnold Korff. Warburton Gamble as the quizzical Baron Belcredi, Ernsta Lascelles as Donna Mathilde, and Thomas Loudon as the garrulous alienist, Genoni, play their parts admirably.

"The Race with a Shadow."

The Theatre Guild produced this play for its subscribers last Sunday as one of the extra bills of the season. It was translated from the German of Wilhelm von Scholz by Graham and Tristram Rawson, and presents the in-

teresting problem of how far a creative artist who lives in the world of imagination can project that world into the world of reality. Dr. Martin, a novelist, receives a visit from a stranger, who claims to be one of the characters in the half-finished book from which the novelist has recently given a reading at a club. It develops that this man is linked with the past of the novelist's wife, and the inference is that the novelist has subconsciously absorbed the other man's life story through his association with his own wife. Dr. Martin goes to the country to finish his novel. Whilst he is away Mrs. Martin and the stranger meet and act one of the principal scenes of the story exactly as the novelist has written it in his country retreat. When the author returns with his finished manuscript the stranger follows out his destiny as described in the book and commits suicide. The novelist in his story tells how the stranger was killed in a duel, and when he returns from the country he assures his wife that it was really a duel between his will and the stranger's, showing her that it is so written in the novel. They exchange opprobrious epithets as the curtain falls. Arnold Daly gave an excellent characterisation of Dr. Martin, and Jacob Ben-Ami played the stranger effectively.

"The Gift."

At the Greenwich Village Theatre this three-act play is the current attraction. It is described as "the story of a great love," and was written by Julia Chandler and Alethea Luce, the scenes being laid in the studio of Richard Bain, a rich young American artist in Paris. The play for the most part is a study of a philanderer. In the first scene Bain is celebrating the departure for Australia of the recent object of his affections, an English music-hall singer. There are no regrets on either side, and Bain already

(Continued at foot of next col.)

just back from South America with a patent air brake that is to make him a millionaire. The company includes Marjorie Gatenon, William Wayne, Ruth Warren, Irving Beebe, and Franklin Ardell.

Laurence Eyre's new play, produced under the title of "The Fanstastics," and recently described, has been renamed "Merry Wives of Gotham."

Lyn Harding, who impersonates the Grand Duke Boris, in Cosmo Hamilton's play, "The New Poor," now running at the Playhouse, is thus referred to in a notice of the play that appears in a Russian newspaper published in New York:—

"Mr. Lyn Harding as the Grand Duke reminds me strangely of our revered Michael. Perhaps he is still more like my beloved friend, King Nicholas of Montenegro. When Mr. Harding stepped upon the stage I was thrilled, and for a moment found myself back in the Royal Palace at Cetinje."

Cissie Loftus has been engaged to appear in Ziegfeld's "Follies" at the New Amsterdam Theatre.

Peter the Page, from the London Hippodrome, appeared on the stage during the performance at the New York Hippodrome just before he sailed for England, and was introduced to the audience by F. Maurice Child, of the Canadian Black Watch. When the orchestra played "God Save the King" and "The Star-Spangled Banner," the audience rose, and Peter and his guide stood at attention.

PHENIX SOCIETY.

Wycherley's comedy, "The Country Wife," will be given under the auspices of the Phoenix Society on Feb. 17 and 18, Sunday evening and Monday afternoon, at the Regent Theatre. The play will be produced by Mr. Allan Wade in a new Restoration setting, which is being designed by Mr. Norman Wilkinson, and included in the cast are Miss Nell Carter, Miss Marjorie Day, Miss Louise Holbrook, Miss Isabel Jeans, Miss Joan Vivien Rees, Miss Dorothea Varda, Miss Athene Seyler, Mr. Orlando Barnett, Mr. Douglas Burbidge, Mr. Henry C. Hewitt, Mr. Balio Holloway, Mr. Stanley Lathbury, and Mr. Ernest Thesiger. "The Country Wife" will be followed in March by "King Lear," and in May by Congreve's "The Old Bachelor."

THE VARIETY WORLD.

Vaudeville Golfing—Historic Music Hall Sold—Swansea Empire's New Manager—Amazing the Magicians.

Vaudeville Golfers.

The usual monthly medal competition will be held by the Vaudeville Golfing Society at Raynes Park on Friday next.

Future Fixtures.

The Committee of the Vaudeville Golfing Society, who sat on Wednesday last, have arranged a huge programme for the forthcoming season.

A New Departure.

The first big event, which takes place on Thursday, March 13 next, marks a new departure on the Society's part. It will be a competition for two trophies—a Senior Trophy and a Junior Trophy. The first is confined to those members with handicaps up to 12, whilst the Junior Trophy will be fought for by those whose handicaps range from 13 to 24. Apart from this arrangement to divide the competitors into two sections, there is also another innovation in that the competition will take place at the Harrow Golf Club.

Concert Artists At Home.

The chair at last Sunday's C.A.A. At Home was, in the unavoidable absence of Mr. George Mozart, taken by Doctor Hugh Phillips. Another distinguished occupant of the chairman's box was Mr. Herbert Waring. The excellent programme was arranged by Mr. Alan Stainer. Doctor Phillips has undertaken to continue the important medical functions carried out for the Association by the late Doctor Atkin Swan.

Historic Music Hall Sold.

The City Palace of Varieties, Brigate, Leeds, was offered for sale at the Albion-place Auction Mart, Leeds, and after fairly good bidding, which commenced at £7,500, was sold, together with the Swan Hotel and a lock-up shop, to Messrs. Smith and Kirby, boot and shoe dealers, Leeds, for the sum of £10,750.

Where Many Stars First Appeared.

Known originally as Thornton's Varieties, some forty years ago, this historic music hall has a record which brings back to memory the names of many famous artists. George Leybourne, the Great Macdormott, Jenny Hall, Marie Lloyd, Dan Leno, and Sir Harry Lauder all appeared there, and it is interesting to note that many "stars" still with us made their debuts at this old Leeds house. It was here that Vesta Tilley (now Lady de Frece) sang that one-time popular ballad, "After the Ball Is Over."

Mrs. Harry Bawn.

Mrs. Harry Bawn (My Fancy) is sailing by the "Walmer Castle" on February 8 for South Africa. She is making the trip mainly for the benefit of her health, and hopes to be back in England at the beginning of April.

Concert Artists' Dinner and Dance.

The annual dinner and dance of the Concert Artists' Association will take place at the Hotel Cecil on Sunday evening. Miss Carrie Tubb will be in the chair.

Benevolent Fund Dinner.

Viscount Birkenhead will preside at the sixth annual dinner of the Variety Artists' Benevolent Fund and Institution, which will take place on Sunday, Feb. 24, at the Hotel Cecil. Tickets and further details can be obtained from Mr. Harry Marlow, 18, Charing Cross-road.

Music Hall Ladies' Guild.

Mrs. Magini and Miss Lee White are thanked for their membership fees of £1 1s. each, and Mrs. Magini for a donation of £1 1s. towards the Children's Christmas Dinner Fund. Mr. Hymack is thanked for a donation of 10s., and Miss Cara Magda for a collection of 16s. at the Palace Theatre, Burnley.

Mystifying the Magicians.

A record attendance at the National Hotel, Russell-square, on Sunday evening, saw the Zancigis completely mystify the company of magicians and others present at a test arranged by the Council of the Magicians' Club. Mr. Fred Russell, who was in the chair, outlined the nature of the test. Mrs. Zancig was blindfolded, and a black bag placed over her head by representatives of the Press. Madame Zancig had her back to the audience, and was completely hidden from Mr. Zancig by a screen, although the audience could see both. Mr. Zancig was handed a parcel by Mr. E. T. Marr, a vice-president of the club. Mr. Marr said "Ready," and without Mr. Zancig uttering a word Madame described exactly what he was doing—unfolding the paper, opening the box, in which were several envelopes, inside the last of which was a piece of paper, and she correctly spelt out the words written thereon, "Madam, frankly you have me beat." Her success was greeted with the heartiest of applause.

The remainder of the programme was contributed by Mr. Bramley Carter, Mr. Wilson James, and Mr. Victor Courtney, all humourists of merit; Miss Helen Clayton, Mr. Arthur Strong, and Mr. Charles Trehearne, in some fine vocalism; Mr. Douglas Dexter and Mr. Herbert Milton, in excellent magic; and Miss Mona Grey's imitable character studies.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 3 death levies are now due on the 1924 book. Red stamps 5.

Elsie Denham.

Miss Elsie Denham concludes on Saturday at Hippodrome, Preston, her pantomime engagement as principal boy with Messrs. Jazon and Montgomery's "Sinbad the Sailor." Miss Denham has had a very successful tour, during which she has featured an all Feldman repertoire of songs.

Swansea Empire's New Manager.

Mr. Clifford J. Day, the new manager of the Empire, Swansea, will take up his duties during the week of Feb. 11. Mr. Day transfers from the



CLIFFORD J. DAY.

head office of Moss' Empires, where for the past 13 years he has been chief of the accounts department at Cranbourn Mansions. With the end of 1923 he completed 21 years in various capacities with Mr. R. E. Gillespie.

A War Legacy.

It was in obedience to medical orders that Mr. Day resigned his position. During the war he volunteered for the front and had a strenuous time at Ypres, where he served as a gunner in the Artillery, coming out of the army with heart strain. At Moss' Empires he has seen most of the staff grow up, and recalls that in the accounts department he has aggregated 70 years of service between them.

A Good Sport.

Mr. Day, who was born just 41 years ago in Islington, is an enthusiastic follower of sport, keen on "Soccer," "Rugger," cricket and motor racing. The present is not Mr. Day's first essay in management, as he acted in that capacity at the Prince of Wales's, London, during Moss' Empires' tenancy of that theatre. He also assisted in some of the De Courville productions at the London Hippodrome. He is succeeded in London by Mr. J. H. Liddle, formerly of Moss' Empires Bioscope Accounts Department, who has to his credit 19 years with the house of Gillespie.

"On the Run."

A new revue, "On the Run," is being presented on March 3 by Arthur Bradford. It is in 14 scenes, and an excellent cast has been engaged. The bookings are in the hands of Mr. Nat Day, who has already arranged a run of nearly eight months. The book is by Warwick Pryce, and the dances and ensembles are being arranged by Miss Adele Raymond.

Funeral of Leo Bliss.

The funeral of Leo Bliss took place on Tuesday, the 29th, at Lodge Hill Cemetery, Birmingham. Hundreds of people attended, including the artists from the Alexandra and Theatre Royal pantomimes.

The mourners included: Mrs. Leo Bliss (Dorothy B. Lloyd), Leo Bliss, jun. (son), Mr. and Mrs. George Ameghino (brother and wife), Mr. and Mrs. William Ameghino (brother and wife), Louis Kerns (brother), who travelled from Chesfield; Mr. and Mrs. Ensor (sister and brother-in-law), George Bliss (old partner) and Mrs. George Bliss (Jack Lloyd (brother-in-law), Mrs. Lloyd (mother-in-law), Mr. Leon Salberg, and Mr. T. W. Guest.

The bearers were: Claude Lester, Billy Matchett, W. Alexandra, Sam Linfield, Billy Harley, Ted Skelly, Ralph Downes, and Harry Baines. Amongst those who sent floral tributes were: Mrs. Leo Bliss, Jack and Mother; Leo Bliss, jun.; son; Mr. and Mrs. Geo. Bliss; the following from the Alexandra Theatre, Birmingham: Chorus Ladies and Dancers, Stage Staff, Gallery Girls, Three Fairies, Mr. and Mrs. Jack Shire, Mr. and Mrs. Sam Linfield, Hy. Griffiths and Victoria Carmen, Brother and Sister Comrades, Alexandra Juveniles and Matron, Leon Salberg, Esq., Front of House Staff, Mr. Cochrane and Members of Orchestra, Billy Matchett, Claude Lester and Sam Linfield, Miss Kitty Franklin, Miss Manie Souther, "Bo-Pop" Panto, Principals, "Enons," Market Hall; Mr. and Mrs. Frank Flight, Mr. and Mrs. Skelly, Vi and Jack Purcock, Rocket Club, Mr. Hy. Carlton, Mr. and Mrs. Pann, Mr. and Mrs. Postman, Mr. and Mrs. Hy. Cook, Mr. Harry Varney and the Boys, "The Argyle," John Bright-street; Mr. Ralph Downes, Mr. and Mrs. Harry Tough (Dundee), Mr. and Mrs. Joe Boganny and Brother, Phil. Bros. Obo., Mr. and Mrs. Victor Branford (Whitehaven), Mr. and Mrs. George Ameghino, Mr. and Mrs. Billy Harley, Mr. and Mrs. Baines, Mr. and Mrs. Walton (Belgrave Hotel), Birmingham, and District Vocalists Association; Mr. and Mrs. A. F. Crockett, Sister Annie and Cousins, and Mr. Louis Kerns.

Maxwell Carew.

At Middlesbrough recently Maxwell Carew concluded a pantomime season, playing Widow Twankey in "Aladdin." He is now considering one or two offers for production, and should he accept, will be obliged to postpone his return visit to the Colonies next April. He played a twelve months' season in Australia two years ago, and his success there was followed by an offer to return at an early date.

Billy Doust.

Billy Doust is a very popular Dame in the panto, at the King's, Edinburgh. When this finishes he returns to "Cabaret Nights," which opens at Birmingham on March 10, and will be in town the following week. He plays golf in all weathers, and his score cards are very good.

Tommy Lorne.

Tommy Lorne is making a decided hit in "Goody Two Shoes" at the King's Theatre, Edinburgh. After the show finishes at Edinburgh it goes to Glasgow, and at the conclusion of the panto, he comes to town for a production.

Harry Roxbury.

Harry Roxbury, who was the producer of the panto, at the King's, Edinburgh, tells us that after the run he will be taking out his own farce, "Richard, How Could You?" into which he is putting some new musical numbers. The show opens on the Controlling Tour in March.

Tommy Mostol.

Tommy Mostol concludes his engagement at the Pavilion, Glasgow, next Saturday, and will shortly be rejoining his production "Jig Saw." We hear that he has another show which he contemplates putting out shortly.

Variety and Films.

Last week the Devonshire Theatre Lower Broughton, Manchester, had a variety turn with their programme, and the new experiment was a decided success. Southwood and Pink Lady was the act, and made a big hit. Artists wishing to book this date can get full particulars from Bert Southwood, who is this week at the Regent, Chelmsford.

The Hoffmann Girls.

The Eighteen Hoffmann Girls from the Zeigfeld Follies, New York, who are to appear in Mr. Julian Wylie's next production, "Leap Year," at the London Hippodrome, arrived in London accompanied by Peter, the page boy, on Sunday, and on Monday afternoon they witnessed the performance of "Brighter London." They are commencing rehearsals immediately, and are looking forward with great interest to their coming show.

Praise for the Hippodrome Dancers.

Miss Gertrude Hoffmann, who has previously been to London, said: "We have all been impressed by the Hippodrome production, particularly by the dancing, and all my girls are anxiously looking forward to the time when they will be able to show the British public what they can do. The Hippodrome girls dance so beautifully that we shall all have to do our best to equal them."

Neil McKay.

For the past three weeks Neil McKay, the Scotch comic, has been in the provinces, visiting Birmingham, Birkenhead and Manchester. This week he is in town at the Stratford Empire, and next week goes to Liverpool.

Manchester Variety Ball.

The Variety and Pantomime Artists' Ball at the Free Trade Hall, Manchester, on Friday night, was a brilliant affair. Beautiful and amazing costumes were seen, and many of the stars playing to Manchester audiences were conspicuous. The Variety Artists' Benevolent Fund will benefit considerably, thanks to the splendid efforts of the promoters of the function.

V.A.F. Manchester Meeting.

A meeting of the V.A.F. took place at the Midland Hotel, Manchester, on Sunday evening last, with Mr. Albert Joyce in the chair, supported by Mr. Monte Bayly and Mr. Barry Ono. There was not a very large attendance, but close attention was given to Mr. Joyce's address, which covered practically all the points reported in last week's issue of "The Era," dwelling especially upon the efforts which have been and were being made to exterminate the bogus manager, the advantages and protection accorded to members, the international arrangements effected for the comfort of those who had overseas contracts to fulfil, and the attitude of the V.A.F. toward the importation of alien acts.

Mr. Monte Bayly effectively elaborated some of these allusions in detail, and Mr. Barry Ono added an interesting and emphatic peroration on behalf of the smaller turns of the variety stage, incidentally laying stress upon the need to clear out, not only bogus managers, but a considerable percentage of the bogus artists who are employed by them. An interesting discussion took place afterwards on the subject of the rehabilitation of members, the reply being elicited that the repayment of the membership fee, in difficult cases, might be made in easy instalments. This, it was stated by several members present, could not be too widely known.

Presentation to Oswald Bentley.

Mr. Oswald Bentley, having secured an appointment as musical director at the Hippodrome, Ipswich, had a number of presentations after the performance on Saturday at the Swindon Empire, upon his relinquishing the conductorship of that orchestra, which he has held for the last three and a half years. He was previously at the Hippodrome, Stockton, and there were many expressions of regret at his departure from Swindon.

May Sherrard.

Playing the Palace, Cork, this week, May Sherrard has had one or two offers for production during the past week. At the Mile End Empire, "Bigamy Liz" proved a most successful number. At Olympia, on Friday evening, Miss Sherrard judged and gave the prizes for the competition organised by Lawrence Wright.

Chris Richards.

Chris Richards recently returned from a most successful season in the South of France, and is now playing the Moes tour, appearing this week at the Empire, Glasgow.

Darroll Richards.

Playing the juvenile lead in "Mirrors," that fine vocalist, Darroll Richards, is heard to advantage in several numbers, a most popular item being "Musical Comedy Girl."

Peter Fannan.

Peter Fannan concluded last week another successful panto, season at the King's Theatre, Hammersmith, as one of the robbers in "Babes in the Wood." He is now rehearsing for a new production, "Stella," which opens at the T.R., Middlesbrough, on Monday, and in which he plays the principal comedy part.

Dave Bruce.

Dave Bruce, who is playing the part of Simple Simon in Harry McKelvie's panto, at the Princess's Theatre, Glasgow, is making a great success. He writes his own material and has a fine number of his own in "Tennessee," an American burlesque. After panto, he may be coming South for a production.

John F. Traynor.

For the third year in succession John F. Traynor is playing Baron at the Princess's Theatre, Glasgow. Putting this and previous pantos, together, it makes over a year's run with panto, in one house, which must be something of a record. Mr. Traynor has had a varied and interesting career, having played in every sort of show from drama to revue.

Manny and Clay.

After an absence of twelve months from this side, Chas. Manny returned a few weeks ago, and at Finsbury Park recently introduced a new act with a charming lady partner, Lilian Clay. The original material offered by these entertainers was much appreciated. The act is this week at the Empire, Liverpool.

Miss Phyllis Harding.

Miss Phyllis Harding, who is appearing with great success as principal girl in the pantomime at Leeds, in which



(Photo Cooke, Plymouth.)
MISS PHYLLIS HARDING.

Miss Ella Retford is principal boy, will be remembered as the clever Jenny Diver in the production of "Polly" at the Chelsea Palace. We hear that she will be seen shortly in a new production in the West End under a well-known management.

Ladies' Festival.

The First Ladies' Festival of the Chelsea and Proscenium Masonic Lodges was held on Sunday evening, at the Hotel Cecil, when about 150 members and friends attended. Mr. Bruce Green, W. Master of the Chelsea Lodge, and Mr. Arthur Wore, W. Master of the Proscenium Lodge, occupied the chairs. Dinner was served at seven o'clock in the Victoria Room, and after one or two toasts, including the Ladies, the company adjourned at nine o'clock to the Grand Hall, where dancing was continued until 11.30. The following brought parties of friends:

Jack Royal, Joe Grossman, George Jackley, Dick Henderson, Michael Lyon, Fred Keaton, Jimmy Russell, Ernest Goodwin, Bob Lloyd, and Will Collinson, and amongst those present were Mrs. Bruce Green, Mr. Wolfe S. Lyon, Mr. and Mrs. Harry Tate, Mr. and Mrs. J. Christie, Mr. and Mrs. Alf Crakebank, Mr. and Mrs. Rolf Slater, Mr. Chas. Adams and daughter, Mr. and Mrs. Sam Cowan, Mr. and Mrs. Oscar Osborn (Miss Lottie Albert), Mr. Chas. Coburn, Mr. and Mrs. Jack Enzer, Mr. Frank Hardie, and W. C. Douglas Stuart, who was responsible for the arrangements, and was congratulated upon the success of a merry function.



"LOSH MON, A'M AWFU' DRY."
"YE'LL SOON BE HAME, DONALD, AN' WI' THE BEST O' SPIRITS."

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Dollie and Billie.

After the run of the panto, at the Pavilion, Glasgow, Dollie and Billie, who have been playing Pip and Squeak, return to London in March on the Stoll tour, when they will present an entirely new act.

Tony O'Brien.

Tony O'Brien, who is appearing in "French Follies," which is at the Hippo, Liverpool, has made an excellent impression in the show, which will be seen in town shortly for the first time. He was last seen in town in "Richard, How Could You!"

Arthur Godfrey.

Arthur Godfrey has secured the rights of a twice-nightly drama, "Is a Husband Safe?" written by Frank Dix and Harry Barford. The play contains good comedy parts for himself and his clever partner, Miss Minnie Duncan.

Will Fyffe.

For the third time in four years Will Fyffe is playing in panto, at the Royal Theatre, Glasgow, and scoring as successfully as ever. He concludes next week, and takes a week's holiday shooting and fishing in the Highlands, opening at Edinburgh the following week. When he returns to town he will present a new Highland scene, which has proved an outstanding feature in the panto. He is due at Shepherd's Bush in March.

Ronald Massey.

Ronald Massey is supporting Will Fyffe in one of his scenes in the panto at the Royal, Glasgow, and gives an interesting study of a mischievous college lad. He also helps in getting many laughs in the Railway Station scene.

Levole and Moran.

At Edmonton next week that clever pair of dancers, Levole and Moran, complete a long season with "Rockets," and will be seen in another production shortly. During the absence of Cyril Dunn—who has been on the sick list for some weeks—Billy Moran has been playing this comedy part with much success.

Percy Le Fre.

Appearing in "The Beauty Prize" at the Winter Gardens Theatre, Percy Le Fre made quite a hit when playing Leslie Henson's part for several performances recently. Percy is the clever son of Albert Le Fre.

Mile End Empire.

Under the management of E. W. Carpenter, the Mile End Empire is proving a very popular resort. In addition to the usual picture programme, the management have made arrangements for the appearance of a well-known star each week, commencing on Monday next with Harry Tate, with Ernie Mayne and Harry Weldon to follow.

A Record Collection.

At the concert given at the King's Theatre, Edinburgh, on Sunday, Jan. 26, in aid of the West Highlands Distress Fund, at which many of the artists appearing at the theatres there gave their services, Will Fyffe going over from Glasgow, we hear that Mrs. Fyffe made a record collection by the sale of programmes. The concert was a big success.

Wally Dewar.

Wally Dewar and the Follies Band are gaining fresh laurels by their clever interpretation of the latest American dance hits at the Trocadero Ballroom at Blackpool.

Adrienne Peel.

At the Chelsea Palace, on Monday next, Adrienne Peel, the talented daughter of Maggie Carr, will make her debut as a single turn, introducing pianoforte solos and monologues.

Bond Rowell.

After a long provincial tour, Bond Rowell resumed in town this week, at the Holborn Empire, where he is introducing some excellent numbers. He remains on the L.T.V. circuit for the next two months.

Reg. Bolton.

Reg. Bolton is playing his seventh season in Miss Florrie Forde's panto, and will be with her again next year. When the panto finishes Mr. Bolton will be presenting his own show, entitled "The Hot Pot," a farcical musical comedy show in fourteen scenes, and for which he has engaged a strong cast. The production date is March 17.

Robinson and Macken.

Bob Robinson and Nan Macken are making a big success in the panto, at the Princess, Glasgow, where their act is an outstanding feature. They will be producing the act on the halls at the conclusion of the panto. The title of the new act is "The Tailor."

Scott Sanders.

Scott Sanders, who had such a great success in "On the Road to Anywhere," has found another winner in "Pottering Along." Francis and Day are also publishing this number.

M.H.A.B.A.

The 50th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present: Messrs. Geo. D'Albert (Chairman of the Committee), who presided, Monte Bayly (Hon. Treasurer), Cecil Morley, Bruce Green (Hon. Trustee), Fred Herbert, Chas. Kasrac, Albert Joyce, and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

LONDON VARIETY THEATRES.

THE COLISEUM.

Two appearances are made by the Russian Romantic Theatre Ballet Company in the Coliseum programme this week. Before the interval they present a "divertissement," consisting of Russian and hunting dances by Elsa Krüger; a classical movement by Elena Smirnova and Anatol Obouchoff; a polka by Claudia Pavlova, and a hornpipe by Boris Romanoff. Afterwards a gruesomely romantic slice of Spanish life is mimed to the vivid themes of Bizet's "Andalusiana." There is a vivid setting of the interior of a thieves' tavern. Here the beautiful Mercedes (Smirnova) tantalises her two lovers (Obouchoff and Romanoff) past endurance. With their left arms tied together, they fight a duel—each cutting and slashing the other's back—until both fall in the agonies of death. Then Mercedes finds another lover.

This tragic ballet is set among an ample supply of merriment. Just beforehand Alfred Lester's screams and growls and groans create a constant accompaniment of laughter to "The Night Porter." Immediately after the Russians, Lee White's expansive smile reassures us that this must be the best of all possible worlds, while Clay Smith suffers under her merciless banter, and, naturally enough, seems to enjoy the ordeal thoroughly. Renee Kelly makes a welcome reappearance in "Likes and Dislikes," and Handers and Milliss again give us cause to wonder at their inexhaustible supply of high spirits.

In singing we have Josie Fearon, whose rendering of "The Jewel Song" is admirable, and in dancing we have Solange Landry and Julls, whose programme offers striking contrasts. The popular Fuji Family of Japanese entertainers are also in the bill.

THE ALHAMBRA.

So rarely is fresh native talent to be found in West End variety that the management of the Alhambra is to be warmly congratulated on discovering a newcomer who shows every sign of becoming a "star." She is a lively little "lady who just jests," with the entrancingly English name of Polly Meadows. The modesty of the description she gives herself is refreshing in an age of programme superlatives, especially as she does a great deal more than jest. She has a voice that carries equally well when she is singing and when she is playing pranks with it in the chest register. Her make-up is grotesquely comic. Most important of all, her style is her own. Her first number, a "Sweet Young Maiden," in a domestic servant's print dress, is a joyous gargoyle representing coyness in the presence of love. A shout to the "flies" brings down a mirror, a dresser, and a market basket, to enable her to make a diverting change into a highly coloured, monstrous coquette explaining why she loved this man and that. Without altering her wallpaper costume, she transforms herself by means of an attitude and an accent into Farmer Giles and the various inhabitants of his farmyard. Finally, in response to the applause, she claps the audience enthusiastically.

There is another surprise in the Alhambra Bill. Yvonne George, who gave proof of her tragic powers last week, now shows how expressive she can be in lighter mood. The result is just as effective. As a broad contrast to her delicate vignettes, there are the jovial absurdities of Malcolm Scott as Catherine Parr and a Spanish beauty. His patter is always up to date. Norah Blaney and Gwen Farrar still add to their popularity, arousing a marked degree of enthusiasm with "The Old Cat's Whiskers" and "That Lazy Henry Ford" and "That Lazy

Melody," among other songs. Clowns are represented by the irresistible Grotesque Jovers and acrobats by the dexterous and lithe Colleano Family, whose "pot-pourri" is full of the charm of the old circus. Ambrose Barker and Peggy Wynne make the time pass very pleasantly with their vivacious mixture of songs, imitations and recitation. Terry Wilson's songs in the character of a huntsman and a Regency buck are full of vigour.

VICTORIA PALACE.

The talented Weaver Brothers are enjoying a great success at the Victoria Palace this week, and show us just how musical and delightfully harmonious one can be if one knows how, without oboes, saxophones, trombones, cornets, and other instruments, but with literally common or garden implements and impedimenta such as old tin cans, bits of string, a whistling knife, penny balloon, pitchfork, and ordinary handclaws. Precious comedy and exquisite melody are the salient features of this clever duo whose make-up—that of a "rube" or "hayseed," in their native tongue—is one long laugh in itself. They open with a lively rendering of "Down in Dixie" and conclude with "My Sweetie Went Away." Their duet on handclaws provides extraordinarily attractive music.

Mr. Dick Tubbs has got three new comedy numbers, which are funny enough in themselves, but in his hands they prove formidable weapons with which to arouse our risibilities. "Enough to Cover a Sixpence" makes us laugh, "They've Gone!" does likewise, but "Shaftesbury Avenue," or words to that effect, delivered by a "piece of elongated womanhood" with a nice taste in scarlet jumpers, fairly brings the house down.

Mr. Scott Sanders, who is in his second week here, is doing very well indeed with two splendid character numbers, "Knives to Grind," with portable grinder and full stage, and "Twenty Years Ago," Mr. Sanders' wonderful old actor study. This should rank as a music-hall classic, for Mr. Sanders not only sings agreeably, but acts the part realistically and with restraint. Mr. George Formby, jun., maintains his reputation as "a chip of the old block," with his clever Lancashire comedy numbers, "John Willy's Jazz Band" and "Roaming Around Piccadilly," while still further comedy is forthcoming from Mr. Larry Kemble, who puts it over very neatly with the aid of a ladder, a bicycle, and a lady assistant. Miss Ena Foy is a delightful little comedienne and dancer. The famous London Band heads the bill and receives a most cordial reception for their spirited rendering, under the guidance of Mr. Emlyn Thomas of "I Love Her," "My Sweetie Went Away," a syncopated variation of Tosti's "Good-bye," and "Parade of the Tin Soldiers." Our Palace Girls are dancing with great vivacity this week to the tune of "Singalong."

ISLINGTON EMPIRE.

Harry Tate and company present "Broadcasting" here this week, and on Monday were accorded a very hearty welcome. Ida Hills has a voice of exceptional power, and her rendering of a series of operatic numbers was greatly enjoyed. Daisy James sang "At the Grand Hotel," "Southend," and "Fifty-fifty" in her own inimitable style, whilst the O'Gorman Brothers were as usual great favourites. Lois Barker and Percy Tarling present a very interesting musical turn, their best number being "Have a Jolly Good Time." The Jays, the Aldor Trio, and Joe and Willy complete a very attractive programme.

THE BEDFORD.

An excellent variety programme is attracting good houses here this week, headed by the Elliott Savona Troupe, who present their delightful musical turn. They seem to be able to play any instrument, and give a most varied programme. The saxophone band is perhaps the most popular item; however, some of the novelty instruments are very entertaining. The whole turn is admirably presented, and received an ovation at the fall of the curtain. James Ross and Annie Burgess—old favourites here—are giving their latest duologue, "The Lady and the Bookie," a very racy affair which goes with great effect. It is full of laughs. James is a very good comedian. Rhys Davies and Charles Osmond were an early turn, and their numbers scored well. The Electrical Phantasy of the Mazdens was a big hit. It is very novel, amusing and effective.

Lady Dainty, the miniature pony, is a very intelligent animal, and does her tricks with dexterity in the miniature circus ring. A very neat and clever turn is that of Nelson Conyers, who does several drawings with wonderful rapidity; his final one, which he illuminates, is excellent, and he finished to big applause. The Four Kemptons are again presenting their dancing act, and very clever and neat it is. A good cross-talk turn is that of Lyons and O'Moore, and it gets some big laughs; the lady partner must be noted for her excellent comedy work. Derrick, in a juggling picnic, is also on the bill.

"MIRRORS"

At Stoke Newington.

This "Revue of Reflections" in seventeen "mirrors" brilliantly sustains Mr. Harry Day's unique reputation as a producer. Mr. Charles Henry has evidently been given a carte blanche in the way of staging, and the packed audience vociferously acclaim their delight at beautiful pictures, admirable fooling, exquisite dancing, and capital singing throughout. Where all is so good it is difficult to particularise. The genial Scots humourist, Jim Jessiman, in a variety of character studies, is a scream, but we think he reaches his apogee in the football scene. He is most ably supported by Joe Victor, Gordon Lawes and Alec Johnson. Miss Lily Burns, whose exceptional vocalisation is rarely heard in this class of entertainment, makes a legitimate hit in "A Willow Pattern Maid" and "Beautiful Faces," and joins Mr. Darrol Richards in several duets. Mr. Richards, with his robust baritone, evokes unstinted applause by his singing in the "Musical Comedy Girl" scene and "An Old Garden." The dancing of Messrs. Wyn and Ivy is remarkably neat and graceful, and a group of charming little girls—"the mirror babes"—adds freshness and piquancy to every scene which they adorn. Altogether a bright, breezy, artistic show, and the two hours' traffic of the stage is all too short and makes the audience hunger for more.

SAMSON REDIVIVUS.

Amazing Strong Man Act at Hackney.

Samson, billed at the Hackney Empire as the "strongest man on earth," gave an amazing exhibition of muscular strength on Monday evening, when he made his initial appearance before an English audience. His first feat was to bend into three circles a rod of iron some four or five feet long, following this by shaping a shorter length into the fashion of a horseshoe—both being accomplished with about as much exertion as an average individual would expend in bending a hairpin. Afterwards long nails were made to penetrate a two-inch plank, Samson's open hand being the medium by which this was done. Perhaps the most extraordinary feat of all was when, lying on his back on a pillow of exposed nails, a huge block of stone was placed on Samson's chest, two men selected from the audience being employed to smash lumps off with sledge hammers. The final feat consisted of the athlete being attached by each arm to two horses, who, pulling in opposite directions, were held in check by sheer strength. A storm of applause was accorded the performer, who was recalled before the curtain again and again.

"LIGHTS UP"

At Watford.

Harry Bentley's revue, "Lights Up," had a cordial reception at the Palace Theatre, Watford, on Monday. With such a clever comedian as Syd Walker, merriment ran high. The sketches in which he appears to particularly great advantage are the Hairdresser's Salon and the Desert Night Club, in both of which he receives splendid support from Jessie Preston and Jack Britton. As the lion's valet, too, Mr. Walker is intensely funny, especially when he enters the lion's den in preference to facing his wife. Freda Francis's vivacious dancing and singing is loudly applauded, while Hal Bert accomplishes some extraordinary contortions during his acrobatic dances. A very enjoyable feature is the quartettes rendered by the Royal Welsh Choir, assisted by Mr. Towny Thomas, who also acts as conductor. The English Roses add to the success and popularity of a bright and merry show with their delightful dances and chorus singing.



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PRICES 2/- to 10/6.

6.10 HOLBORN EMP. 8.45

GERTIE GITANA.
PERCY HONRI.
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LILY MORRIS.
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EDDY & ROY VANWYCK.

6.30 KILBURN EMPIRE 9.0

A. D. Macfarlane's Super Revue—
"EVERYBODY STEP."
Featuring—
IDA CRISPI.
CHESTER FIELD.
THE BRONX NOVELTY BAND
and BOB ROBERTS.

6.15 LEWISHAM HIP. 8.40

CHARLES GULLIVER presents The Most Exciting Play of the Year, "THE LAST WARNING." The Entire Production direct from the Comedy Theatre.
Cast includes—
THURSTON HALL.
(The Celebrated American Actor in his Original Part.)
FLORRIE GROVES.
ALICE BOWES.
D. A. CLARK-SMITH.

6.30 CAMBERWELL PL. 9.0

Granston Heath Productions present London's Latest Novelty Revue—"FAGS" (14 in a Packet). Book and Lyrics by Norman Lee.
Featuring—
CHARLES JONES.
JOHNNY WALKER.
GEORGE MAYFIELD.
PEGGY SCOTT.

6.30 GRAND, Clapham J. 9.0

HARRY TATE & CO.
GEORGE MOZART.
THE O'BORMAN BROS.
JACK LANE.
ETTY ROWLANDS.
WARD & LONG.
THE SKATING NELSONS.
NALMA.

6.30 HAMMERSMITH PL. 9.0

HARRY HERBERT.
WHIT CUNLIFFE.
HAYDON WOOD & DOROTHY COURT.
DAISY JAMES.
ZETTA MOR.
WILL COLLINSON & CO.
VALAZZI.
DICK & JIM.

6.30 WILLESDEN HIP. 8.45

Low Lake Presents An Entirely New Revue entitled "JINKS." Featuring BOB STEVENS.

6.20 ILFORD HIPPO. 8.40

William J. Wilson presents the Brilliantly Successful Musical Comedy, "THE GIPSY PRINCESS." Star Cast includes—
ETHEL CADMAN.
GRIFFIN CAMPION.
R. GARRETT LEHARD.
CONINGSBY BRIERLEY.
MAUDIE FRANCIS.
CLAUDIA GUILLOT.

6.30 SHOREDITCH OLY. 9.0

ALBERT WHELAN.
GEORGE MOZART.
HARRY CHAMPION.
ARTHUR FERRIS.
THE IMPERIAL TRIO.
ERNEST MONTEFIORE & CO.
DARTY & PARTNER.
IVA BARNES.

6.15 CROYDON EMPIRE 8.30

ERNIE LOTINIA
In a Three Act Farce, Written by Norman Lee, entitled "HOUSE FULL."
Supported by—ADOLPH LUCK.
JOHN GREAVES.
KATHLEEN BARBOR.

6.30 ISLINGTON EMPIRE 9.0

E. B. Seener Presents A Scramblingly Funny Musical Extravaganza, entitled "A TRIP TO PARIS." Featuring—FRED E. TAYLOR and E. B. SEENER.

6.30 POPLAR HIPPO. 9.0

TUCKER.
VIOLET ESSEX.
DUNCAN & GODFREY.
FYNNE & HURLEY.
SAMMY SHIELDS.
WRIGHT, CONNELLY & MAC.
BOND ROWELL.
FRANK & SOMERS.
ANDY CARR.
FOX TROT COMPETITION.

6.30 PUTNEY HIPPO. 8.50

Geo. Sax Presents "THE ANNUAL ALBUM." A Gorgeous Production in Novel and Interesting Pages. Cast includes—TUBBY TURNER.
NORA DALE.

6.30 COLLINS'S. 9.0

The North London Players (Direction, Miss Dorothy Mullford) Present "TOMMY'S FRENCH WIFE."

6.30 ROTHERHITHE HIPPO. 9.0

The East London Players (Direction, Miss Dorothy Mullford) Present "THE LIFE GUARDIAN."

REG BOLTON'S

The Cast includes:

KITTY SPENCER - REG BOLTON
PEGGY DALLAS - REG BOLTON
F. PAYNE PALMER - REG BOLTON
BOLTON - FOUR MELODIANS
REG BOLTON - THE STEP
LIVELY GIRLS - REG BOLTON
A. CARPENTER - REG BOLTON
JACK AND MAISIE - REG BOLTON
BOLTON - A DANCING
CHORUS - REG BOLTON
FOURTEEN SCENES

and
REG BOLTON

and some
COMEDY.

NEW REVUE

"HOT-POT"

FROM THE PROVINCES.
(Continued from preceding page.)

At the SALFORD Palace George Sax presents an entirely different musical extravaganza, "Going Some." Included in the cast are the Melody Mixers, the Kentucky Quartette, Lena and Lewis, Eddie Emerson, Lewis Hardcastle, Willie Robins, Amos Howard, Lee Jerome, Violet Vere, etc. At the Royal Hippodrome Fred Brand, the Five Hesses, and pictures are the attractions.

At the Palace Theatre, SALISBURY, Westbourne Productions are presenting "Laughter (Un)limited," a smart and lively show. Messrs. Vine and Russell are firm favourites, supported by Mr. Joe Young. The lady members of the company, headed by Moss Gladys Candy, all deserve praise.

At the Grand Opera House, SCARBOROUGH, are Miss Viola Compton and company in "The Barton Mystery," "Cautious Campbell," and "Caste," including in the cast Mr. Henry Crocker. At the Theatre Royal the Calvert Productions, in an extravaganza entitled "Dainty Dishes."

At the Lyceum Theatre, SHEFFIELD, the Croft House Settlement Operatic Society are presenting the musical play, "A Little Dutch Girl." At the Theatre Royal, although drawing crowded houses, must be withdrawn shortly. At the Empire, Mr. Walter Bentley presents "The Barstoppers," of which all the elements make for success. Miss Jennie Benson and Jack Morrison are the chief fun-makers, well supported by Patti Loftus, Violet Parry, Florrie Desmond, Jack Leopold, Dan Whitley, Maryn Rolando, the Devil McCares, the St. Bernard Octette, and a strong ballet and chorus. Mr. Lew Lake's "Whisper of 1924," is the attraction at the Hippodrome. The cast is headed by Archie Glen and Jennie Gregson. Also prominent are Daisy Rindley, Hilda May, Mary Hamilton, Marcelle Wilson, Monty Goring, Fred Ernest, and Louis Lyons.

At the Grand Theatre, SOUTHAMPTON, Robert Courtneidge's company in "Paddy the Next Best Thing," including Miss Muriel Munro as Paddy. At the Palace Fred D. Neilson presents the latest success, "Unemployed," including Fred Moore, Hazel Gray, Billie Ridley, and the Six Dancing Doleys, and at the Hippodrome Fred Duprez presents himself in "The 1924 Manhattan Folies," including Fabbie Benstead, Jack Williams, Doreen Sisters, and Fred Duprez.

The Repertory Company are playing "The Admirable Crichton" at the Ambassadors Theatre, SOUTHEND-ON-SEA. Tom Wallis presents "Suzanne" at the Hippodrome.

The attraction at the Opera House, SOUTHPORT, is "Woman to Woman." The cast includes Miss Aimee Grafton-Clydes, Miss Mary Charlton, and Mr. Paul Beckett. Mr. Ernest Dottridge presents his latest musical comedy, "There's Millions in It," at the Palladium. Included in the company are Billy Dubois, Billy Quest, and Frank H. Fox. Will Garland's famous Creole revue "Down South," is breaking records at the Pavilion Theatre. Will Garland is clever. Rosie Garland has a beautiful soprano voice, and Myrtle Grove dances well.

At STIRLING Alhambra Mr. Grahame Watson presents "Winners."

Pantomime continues at the Royal, STOCKPORT, with Will Dalton's "Little Jack Horner," in which George Norton is the chief comedian, supported by Elsie Sims and Lyn Wright. Sanga Singh, the Indian magician, is the principal entertainer among an array of variety talent, which includes Tom Fox, comedian, Edna Carthy,

comedienne, Campbell and Scott; and the Orpheus Trio.

Messrs. Macdonald and Young are this week presenting "The Maid of the Mountains" at STOCKTON Hippodrome, and at the Grand Theatre Mr. Gaze's Repertory Co. are appearing in a round of popular dramas.

Miss Cissie Langley and company are staying another week at the Alhambra Variety Theatre, STOURBRIDGE, and are featuring "The Vengeance of Li Fang Foo," "The Power of Music," including the famous virtuoso Martini, and "Song and Story."

The Empire Theatre, SUNDERLAND, is in the hands of the local Amateur Operatic Society, which is producing "The Rebel Maid."

The Maurice Productions present "A Week in a Night" at SWINDON Empire. Sam Mayo and Mabel Marks are supported by Molly Johnson, Arlette Ravenna, Walter Stephens, Peter Delahanty, and the Sixteen Super Soubrettes.

At the Theatre Royal, TORQUAY, "Outward Bound," in which the leading parts are admirably sustained by Miss Millicent Anthony Hope as Ann and Mr. Frederick Keen as Mr. Prior. Mr. Oswald Marshall and Miss Lucy Sibbey The Pavilion at Torquay is occupied by "The Afrikaander," presented by an admirable cast, including Mr. Charles Garry, Miss Gertrude Meloy, and Mr. Henderson Bland.

At the Empire Theatre, WEST HARTLEPOOL, a return visit of George Grossmith and J. A. E. Malone's company in "The Cabaret Girl," who make a favourable impression on the occasion of the last visit of the company. The cast includes Norman Griffin, Mary Leigh, Harold Bradley, Kathleen Yates, and Seymour Beard. At the Palace Theatre, "Radina," electrical invention, presented by Prof. J. Popie Harry Nelson (Tyneside comedian) and the Two Rees (in military juggling scene), and other good turns complete the programme; and John Robertson's company in "What Cheer!" is at the Grand Theatre.

At the Grand Theatre, WOLVERHAMPTON, the George Edwards' company appears in Catherine. The attraction at the Hippodrome is Ray Bros' new burlesque, "The Fun Shop," featuring Fred Miller, Millie Deane, and Bobbie Burcott; and at the Theatre Royal Donald Keir and G. E. Williams present their pantomime, "Sinbad the Sailor."

Hamilton Deane and his repertory company are at the Theatre Royal, WORCESTER.

"SPECIAL EDITION"

At Stratford.

That successful musical revue, "Special Edition," was presented at the Theatre Royal, Stratford, on Monday night. It has been brought up to date, and several new things ensure it a long lease of life. A sketch, "Couponitis," in which Tom and Kitty Major, Bert Brierley, Dorothy Cruder, and Bert Holland take part, is a big draw. Cleverly written and well worked, it is a gem.

Playing twice a day the title-role in "Aladdin" since it was produced six weeks ago at Wood Green, Lily Morris concluded her engagement at the Hippodrome, Manchester, last Saturday, and after a short holiday resumes her act at the Hackney Empire in two weeks' time.

STRATFORD EMPIRE.

Herman Darewski and his All-British Band are a great draw here this week. Leon Kimberley and Helen Page present a novelty in love, laughter and song, for which, on Monday night, they were recalled several times, and eventually both joined in an amusing curtain speech. "Wonderful Love" went extremely well. Paul Witt, May Stevens and Garry Lynch were a trio possessed of the gift of variety. Garry Lynch sang excellently "Molly, Dear," and "It Must Have Been the Irish," while the lady artist was vivacious and joined with the others in all that was "something new," especially "Old English Home," "In Our Parlour," and "When I'm Alone." Paul Witt, in addition, proves himself a fine pianist. They finished up with a lively rendering of "Oh Gee, Oh Gosh." Neil McKay was in great form. As the Russian, McNabsky, he was very clever, whilst his relation of the vicissitudes of a sailor greatly amused the audience. His peculiar types of dancing, too, were most laughter-provoking.

Johnson Clark, the ventriloquist, was unfortunately prevented by present, but he sent a capable deputy; while Miss Lilian Burgess delighted everyone with her English ballad-contributions. Bob and Ralph Vedras "and a table" also contributed to the evening's enjoyment.

ORCHESTRAL ITEMS.

FRANCIS AND DAY.

An interesting item of news is to hand from Frank Stokes the well-known musical director of the Casino Cinema Theatre, Liverpool. A special competition is held there weekly, the public being invited to judge which are the two most popular pieces played during the week on what is called "Special Jazz Night," and the two tunes declared the winners by open voting recently proved to be "Maggie!" "Yes, Ma!" (that wonderful comedy fox-trot song) and "Burning Sands." Murray Piller's famous band of fifty skilled instrumentalists will be playing at the ball in aid of the Jewish Home for incurables on the 15th inst., and included in the programme will be no fewer than twenty of the firm's successes.

Ernest Hall ("George"), of the Sandringham Players, is maintaining the popularity and success ever associated with his name by featuring fox-trots most in demand at the Strand Theatre. This band is also delighting listeners by frequent broadcasting from the London station. A most enjoyable function took place at Mr. Hall's palatial residence at Putney on Sunday last, the occasion being the coming of age of his son "Jimmie." A string of cars left Putney at 3 a.m. on Monday morning laden with friends who had spent the time of their respective lives. All will join in wishing the young man the success that his father has attained to in the musical world.

Prof. South, a musical director well known in many districts, delights dancers each Saturday at the Madeira Hall, Streatham, and is making a special feature of "Barney Google," which he plays as a fox-trot, a one-step, and a waltz. At the Wimbledon Palais de Danse fully 80 per cent. of the music played emanates



from Messrs. F. and D.'s catalogue, chief among the favourites being "Barney Google," "Maggie!" "Yes, Ma!" "Somebody's Wrong," and "Dreaming Melody."

There has been an overwhelming demand to the Orchestral Department for the Barney Google "Eyes" that are being supplied to orchestral leaders, the amusement caused by them whilst the popular item "Barney Google" is being featured being marked in the extreme, and the "Eyes" are quite an acquisition to dance bands.

The popularity of the firm's Orchestral Journal is shown by the steadily increasing number of subscribers, and Bert Lucas, chief of the Orchestral Department, is daily the recipient of numberless complimentary letters on the excellence of the issues and their contents. Subscribers write to say that each parcel seems to be better than the previous one. It is not that they are really better, but it is due to the consistency of successes of a standard nature that the firm are handling. The last parcel contained "Love Tale," "Wet Yo' Thumb," "Somebody's Wrong," and "No. No. Nora," and it is for the benefit of the dancing public and visitors to cinemas where interludes take place that these numbers should be featured on all possible occasions.

At the Opera House, Manchester, Ivor Vintor has made a great hit. When the panto finishes in three weeks' time Ivor will be playing his own single act.

On Saturday next Violet Trevenyon finishes the run of "Robinson Crusoe," in which she has been playing the title rôle, at the Pavilion, Glasgow. She will be seen in town at the London, Shoreditch, on the 25th inst.

The Half-Circle Club, an entertaining group in connection with the Labour Party, gave an interesting performance of four plays at the London School of Economics. Two of the plays were by Mr. Maurice Barling—"Catherine Parr" and "The Aulis Difficulty"—and the other items in the programme were Mr. G. B. Shaw's "How He Lied to Her Husband" and a play by a new author—Mr. F. Carmichael Brunton—entitled "The Door on t' Chain."

The Door on t' Chain," but the best performance of the evening was given by a promising young actress, Miss Rose Smith Rose. This was well above ordinary amateur levels.

Mr. Thomas Courtice sends us particulars of £640 collected on the Albany Ward Circuit at Christmas for the National Lifeboat Institution.

Miss Marjorie Fulton, who is playing principal girl in the panto, at the Princess's, Glasgow, is a great favourite. She has had several offers for next season to play principal boy and also for production to follow the panto.

Marjorie Fitzallen, who played principal girl in Leon Salberg's panto, at the Repertory Theatre, Nottingham in such charming fashion, is at the South London this week supporting Harry Gunn in his scena.

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MONDAY, 28th JANUARY, 1924.

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EMPIRE, ISLINGTON.

All coms.:—ERNIE LOTINGA,
"Beaconsfield," Cambridge Park,
TWICKENHAM.

NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 11, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 3 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of Jubilee Hall, Weymouth, which is at 12 o'clock.

BARNSTABLE THEATRE ROYAL.—Barnstable Amateur Operatic Society, Feb. 11, 12, 13, 15, 16.

DOCHESTER PALACE.—Fred A. Ellis, "Among the Big Game in Wild West Africa," Feb. 11 and 12.

ILFRACOMBE ALEXANDRA HALL.—Barnstable Amateur Operatic Society, Feb. 14, one day.

JERSEY ALHAMBRA.—Reid and Toomey.

JERSEY OPERA HOUSE.—Dick Ray presents "Kick Off."

LYNNEY PICTURE HOUSE.—W. Ellis Slack's "Jack and Jill," Feb. 14, 15, 16.

PORTLAND PALACE.—W. Ellis Slack's "Goody Two Shoes," Feb. 11, 12, 13.

SALISBURY PALACE.—Salisbury Amateur Dramatic Society, "If I Were King."

STROUD PALACE.—W. Ellis Slack's "Jack and Jill," Feb. 11, 12, 13.

WEYMOUTH JUBILEE HALL.—Com prary as booked.

YEOWILL PALACE.—Les Zasmias.

D. W. Griffiths presents "The White Horse."—**GLASGOW EMPIRE** (rehearsal, 11).—Julius Dorewski presents "Tip-Top Topics." Cast includes Mita Dolores and Albert Bruno.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Val Vett, Chris Richards, Jase and Jessie, Dorothy McBlain, Burr and Hope, Crutchfield, George French.

HULL PALACE (rehearsal, 1).—Harry Day presents "Mirrors." Cast includes Jim Jessiman.

LEEDS EMPIRE (rehearsal, 1).—Herbert Lee, Cycling Brantley, Adrian V. Samiloff presents "Music and Magic." Leon Kimmerly and Helen Page, Paul Will, May Stevens, and Carry Lynch, David Poole, Gicardo.

LIVERPOOL EMPIRE (rehearsal, 1).—Neil McKay, The Lombards, Coram, Marie Dainton, Ernest Hastings, Malvina, Tom E. Hughes.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate Pantomime "Mother Goose." Cast includes Dorothy Ward and Shaun Glenville.

LONDON HIPPODROME (rehearsal, 11).—Sose Empires, Ltd. present Julian Wylie's "Brighton." London, Scott's "The Picture Palace Theatre."

MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate Pantomime, Manchester.

NEWCASTLE EMPIRE (rehearsal, 1).—Foster Productions present "Partners Again." Cast includes Robert Leonard and Philip White.

NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Julian Wylie presents "Yes, We Have." Cast includes Dorothy Lena and Reba.

NEWPORT EMPIRE (rehearsal, 1).—Weston Productions present "Laughing (Un)ltd." Cast includes Vine and Russell and Joe Young.

NOTTINGHAM EMPIRE (rehearsal, 1).—Foster Productions present "Irene." Cast includes Ursula Hughes and Harry Ray.

PRESTON EMPIRE (rehearsal, 11).—Macdonald and Young present "Katinka." Cast includes Dorothy Lena and Reba.

SALFORD PALACE THEATRE (rehearsal, 10.30).—The Wylie-Tate Pantomime "Mother Goose." (Matinee, Monday, 2.30).

SHEFFIELD EMPIRE (rehearsal, 1).—Firth Shepherd presents "The Honeycomb." Cast includes George Carney and Barbara Babington.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Armageddon.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—On the Dole.

STRAFORD EMPIRE (rehearsal, 1).—Tom Arnold presents Frederic Bentley and company in "All in Favour."

SUNDERLAND EMPIRE (rehearsal, 1).—Splinters.

SWANSEA EMPIRE (rehearsal, 2).—The Maurice Productions present "A Week in a Night." Cast includes Sam Mayo.

VICTORIA PALACE THEATRE (rehearsal, 11.30).—Talbot O'Farrell, Madeline Scott, Dorothy Varick, "Our Palace Girls," Polly Meadows, John Moore, Bert Elliott, Haydon Herbert Four.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—House Full.

STOOL TOUR.—(See page 19.)

VARIETY THEATRES CONTROL-LING COMPANY.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Top Speed."

BRIGHTON HIPPODROME (rehearsal, 12).—"Dancing Mad."

LEEDS HIPPODROME (rehearsal, 12).—"Whispers of 1924."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Ideas."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Royal Italian Circus."

PARIS ALHAMBRA.—Period commencing Feb. 8, 1924.—Walker's Academy Girls, Trio Maggio, La Sevillana, Jolly Jack Tars, Mass Takahashi, Brooko, Dorothy Vitry Devilder and Dany Barchoe and Worontzoff, the Mijares, Hope Vernon, Felovis, Bouglione's Lions, John Manley, Barney Meeley, and Allan Shaw.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"You'd Be Surprised."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Lancashire and Yorkshire Old-time Stars, Iris and Phyllis, Fred Keeton, Trombetas, Layren and Co."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Rockets."

SOUTHEAST HIPPODROME (rehearsal, 12).—"Wild Oats."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Harry Thurston, Agar and Young, Teddy Fox, Terry and Yorkie, Val Fenton, Daisy Dornier, Hanaly and Celeine."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—"Mr. Archibald Pitt presents 'Mr. Tower of London.'"

ALDERSHOT—ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Morelle and Benson, Billy and Lily Seymour, Capt. Arthur De Groot, Sid Brandon, Geo. Mark, Alex Lawson, Edwin Iles, Gwladys Newth.

ASTON HIPPODROME (rehearsal, 12).—"Stunners."

BARROW-IN-FURNESS TIVOLI THEATRE (rehearsal, 12).—"Val A. Walker, Dick and Eddie, Carlos Menard, Howe and Watt, Hal Joy, Lena Brown, and 'Who is She?'"

BATH PALACE.—"Punch" revue.

BLOOMSBURY CINEMA.—Miss Molly Seymour.

BOURNEMOUTH WESTOVER.—Mervan Sisters.

COVENTRY HIPPODROME (rehearsal, 1).—"May Henderson, Frank Powell, Pail Malls, Harry Shiele and Co., Rena Duo, Rad."

DERBY HIPPODROME.—"Zip."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Oh! Betsy" Revue.

EDMONTON EMPIRE (rehearsal, 12).—"French Jollies."

EXETER HIPPODROME.—"Wal Langtry, Revue and Norval, Olivette, Bray and McSweeney, Hart and Carol, Eric Peacock."

GLASGOW PAVILION.—"Pantomime, Goody Two Shoes."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Little Duchess."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—"Revue, 'Lizzie'."

GT. YARMOUTH HIPPODROME.—"Unemployed" revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—"What Cheer?" Revue.

KINGSTON EMPIRE (rehearsal, 12.45).—"Lionel Bute, Ltd. presents 'Bluebeard's Eighth Wife.'"

LEITH ALHAMBRA (rehearsal, 12).—"Thos. P. Convery's 'On the Dole.'"

LONDON SHOREDITCH.—"Alf. Dodds presents 'The Dixie Minstrels,' Frank Varney and Teddie Butt, The Anartos, Miss Leah Victoria, Tony Raglan, Miss Vera Gordon and Co., Violet Gwynne and Derek Vane, Joby Gordon, Leslie Elliott."

PENGE EMPIRE (rehearsal, 12).—"Cabaret Nights."

READING PALACE THEATRE.—"The 1924 Manhattan Police."

ST. ALBANS GRAND PALACE (rehearsal, 12).—"Bruce Green, Martyn and Florence."

WORKING GRAND THEATRE.—"Beggar's Opera," C. Co.

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B. Feldman and Co. Artists concluding pantomime engagements are calling at Feldman Building for our latest numbers, and all are most enthusiastic about the new season's supply. There are many more new numbers coming along, and every day sees fresh songs and increased interest in the "Pops" revue.

Linda and Gent Lott have added "Who's Sorry Now?" to their list of Feldman numbers, which includes "Queen of the Nile," "Fate," and "I Dream of a Castle in Spain." All the numbers receive fine treatment, and are, consequently, highly successful.

Lucas Seymour, for his new act, has selected "Broadway Street," "The Red Head Gal," and "Say It While Dancing."

Betty Rowland has taken up three magnificent numbers. They are: "Invitation," "June Brought the Roses," and "Call Me and I'll Come to You."

Hope Vernon is going to Paris, where she will feature three Feldman numbers, including her big success, "Oh! Gee, Oh! Gee, Oh! Golly, I'm in Love."

Frank Hill's fine orchestra at the Empire, Islington, specialises on Feldman numbers. Last week, "Say It While Dancing," was featured in fine style.

The Samiloff music and magic production features the Coney Island Band, which gave sparkling effect to "Say It While Dancing" and "Oh! Reuben," at the Victoria Palace last week.

Seel Trent has been making an artistic feature of "Who's Sorry Now?" at the Astor Club, Leicester-square.

Zerbin-Parks, M.D., Shoreditch Empire, programmed "Fate" last week, and his orchestra made a fine feature of this popular number.

Edgar Curtis, whose marionette show is always and everywhere popular, features "Ain't Love Grand?" as one of his musical numbers.

Little Hazel, whose success with "My Sweetie Went Away" has been so conspicuous, will be heard in "Oh! Gee, Oh! Gee, Oh! Golly, I'm in Love."

Henry McSwiney's orchestra, a popular feature of Camberwell Palace, put over "Say It While Dancing" to hearty applause last week.

O'Gorman Brothers are particularly successful in "Rolling Home in the Morning," which number they work in highly entertaining manner.

Bessie Clifford continues to score heavily with "Come On and Play With Me." Her impersonation of a French girl singing this number is very clever.

Frank Cass and Gloria put up a nice act, which includes excellent work on the concertina by Gloria. Just now, "Leave Me with a Smile," and "Minnetonka," all of which are splendidly featured.

Len Drew is doing exceptionally well with "Grippe."

Marie Wayne has featured "Send Me a Bluebird" throughout her pantomime engagement with Jaxon and Montgomery, and will continue to feature it in the new revue "Grippe," in which she will appear as leading lady.

"Say It While Dancing" and "Leave Me with a Smile" are features of Oh! Betsy, and George Lawrence lists as his additional Feldman numbers, are contemplated, viz., "Gone," and "All the Girls Are Fond of a Sailor."

Francis and Day.

The increasing popularity of "Maggie!" "Yes, Ma' (Come Right Upstairs!)" continues with unabated vigour both among the votaries of ballroom dancing and the lovers of clever and tuneful songs, and among the many clever artists who are scoring with the number just now either in pantomime or at variety theatres may be mentioned Daisy Dornier, the Two Bobs, Foster and Ninn, Sydney Gray and Peter McSweeney, Dorothy Meade, Randolph Sutton, Violet Levey, May Royal, and Bud Ritchie. Its vogue during the coming season among seaside entertainers is already assured.

At Camberwell Palace, as at Islington Empire last week, Fred Barnes is cheered to the echo for his singing both of "I'm Ticked to Death I'm Single," and, needless to say, "Sing Along, Sambo."

At the Bedford last week, in "The Side Show" (Ray Bros.), a strong feature was made of "Mellow Moon," the number being beautifully staged and rendered, the vocalists being Deci St. Clair and Harry Arthur, the latter likewise scoring with "E's Been a Long Time Gorn."

At the Palace, Plymouth, Violet Levey has been heard to very great advantage in "Sing Along, Sambo" and "The Smile o' Molly Maloney," in addition to "Maggie!" "Yes, Ma'."

That spiritliest of Aladdins, Daisy Wood, is continuing her great success at the Sheffield Royal Theatre, singing "Sing Along, Sambo," "J. H. Wakefield and Jack W. Hughes also being heard at their best in respectively "I'm Ticked to Death I'm Single" and "New Lamps for Old."

Alice Hollander, during her Continental tour, will make a special feature of Paul Whiteman's ballad "Wonderful One."

In "What a Night" revue, on tour, the following numbers are going particularly strongly just now: "Sing Along, Sambo," "Mollie Maloney," "Carolina Mammy," and "I'm Going to Make You Love Me."

Eva Macdonald, the Prince of Frank E. Frank's "Cinderella" has at Middlesbrough been scoring hits with both "Mellow Moon" and "When the Sun Goes Down." The latter number is likewise a hit in John Hart's annual at the Grand, Leeds, Benita Lydal, the principal boy, being the singer. "When the Sun Goes Down," at the Royal, Newcastle, is, too, an outstanding hit in Howard and Wyndham's pantomime, Dorothy Arnold, the principal girl, being the singer.

"The Smile o' Molly Maloney" sung by winsome Marjorie Fulton continues to be one of the numbers that has proved an

established favourite at the Royal Princess's, Glasgow.

At the Royal, Leeds, Ella Reifford is stopping the action of the pantomime at every performance by her rendering of "Sing Along, Sambo."

Keith Frowse.

"When the Clock Strikes 1, 2, 3, 4," is an outstanding number in the London Hippodrome production, "Brighter London." Popularly known as "Billy Merson's Banjo Song," it is an unequalled success, as featured by Billy Merson.

By permission of Mr. C. B. Cochran, the Oxford Syncope Band at the New Oxford Theatre are playing nightly "Romany Love" and "Last Night on the Back Porch," in "Little Nellie Kelly."

Herman Darewski and his All-British Band, this week at the Stratford Empire, are also featuring both these phenomenal successes.

Mr. Victor Sullivan, the musical director of the Picture House, High-road, Leyton, writes: "Last Night on the Back Porch," proved a tremendous success here last week. We had two singers featuring it, and the orchestra joined in the chorus. The applause lasted fully five minutes."

Miss Eileen LaMure, at the Coliseum, Whiteley Bay, is singing "Just For a While." Miss Lake's rendering of this beautiful waltz ballad gains much well-deserved applause.

All baritone and bass vocalists should write immediately for a copy of "Bells of the Sea." At the Victoria Palace last week Malcolm Neil, the celebrated basso, scored a personal triumph with his superb rendering of this wonderful number. Other artists featuring "Bells of the Sea" include Donald Kier, John Harcourt, Bert Symes, and Frederick Bancroft.

A minor snag in great demand by dance artists featuring "Bells of the Sea" is including this in all their forthcoming engagements.

Dix, Ltd.

The latest success of this go-ahead firm is a waltz-song, by D. Cameron Forrester and Leslie Paul, entitled "Little Honey Bee," which is in great favour everywhere.

It is already in great demand by dance orchestras and by the recording companies.

THE WOLVES.

Forthcoming "Howl."

On Monday, March 11, the Wolves will hold what will probably be the biggest function they have had. At the London Club, Baker-street, from midnight to 4 a.m., a big "Howl!" will take place. Dancing and a cabaret show will be the feature of the "Howl," in which the directors of the club are taking a keen, personal interest.

The B.B.B. and Ladies' Night on Sunday was not well attended, and for the first time a financial loss was incurred. It is stated that unless there is a better attendance, these functions will cease. The next B.B.B. will be held on the first Sunday in March, at the Knickerbocker Club, and it is hoped that it will be better attended.

There was one initiate on Sunday night, Eva Wonders. On the Grand Council on Friday the following applications were accepted:—

Clarence W. Powell, Clifton Owen, Clifford D. Hale, H. Clifford Powell, and T. C. Jackson.

The Grand Council also ratified the appointment of the following officers of the Manchester Lodge:—

First Player, Harry Leslie; Second Player, Chris Bowmer; Supermaster, Tom Baker; Prompter, Paul R. Hall; Property Master, Jack Barlow; Cash Boy, W. West; Ass. Prompter, H. Cloughton; Utility Player, A. Chadwick; Stage Manager, Billie Watson.

Manchester Wolves.

There were 85 members in the Wolves Den at Manchester on Thursday last, when the following were initiated into the Order:—D. Davidson, R. Alpe, M. Roche, W. H. Jones, and W. Murray.

The Vacant Chair was dedicated to the late Will Poluski.

The Manchester Den are holding their first Wolves' Howl at the Rivoli, Oxford Road, on Feb. 7. Tickets may be obtained from the Prompter, Clarendon Hotel, Oxford Road, Manchester.

"The Man from Brodney's" is a fine acting film drama, with which the Vitaphone company have every reason to be satisfied. The story is full of action, and runs through its entirety without a break either in interest or narrative. J. Warren Kerrigan is the devil-may-care hero, as handsome as he is brave; Wanda Hawley and Alice Calhoun are delightful in sympathetic parts; the crowd-work is real and animated, and the photography of fine clarity.

"The Spider and the Rose," controlled by Pathe, is an interesting story of Californian life in the early years of the nineteenth century, when that fertile and beautiful country was yet under the yoke of Mexico. The frustration of the villainous plans of the governor by a party of revolutionaries, with a strong female lead, are the features of a truly luxurious production, which is photographically perfect. The acting is also good, with Alice Lake, Robert McKim, and Gaston Glass as principals.

There was a large party of professional friends to wish good bye and good luck to the London Concert Eight, which sailed by the "Andania" on Thursday for the Canadian tour. The party, of which Sir Alexander Mackenzie is hon. president and Viscount Camden vice-president, is headed by Tom Copeland, and also includes Suzette Tarri, Wilfrid Virgo, Dorothy Alynne, Walter Xand, Richard Alexander, Joan Duff and Molly O'Moore, the Irish soprano. The latter lady will, at the 147 engagements fixed so far in the Dominion, feature the successful ballads "One Golden Hour" and "Pearle of Morning" for both of which Messrs. Duff Stewart and Co. are experiencing a great demand, especially from concert party vocalists. The same firm's "Loveland" is being featured this week by Lance Andrews and Gerald Williams at the Holborn Empire.

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SPORTING TIMES

(December)

BIRKENHEAD PRESS

(January 14)

BIRMINGHAM PRESS

(January 21)

MANCHESTER CHRONICLE

(January 28)

The hits of the week . . . and Neil McKay

as a Russian Scotsman at the Victoria Palace.

Neil McKay, the Scotch Comic, will be remembered as of the real McKays, and he is keeping up the traditions of that act and adding further laurels.

Neil McKay made the hit of the programme in dance and song. McKay is a comedian above the average, and he was fully entitled to the reception accorded.

Neil McKay, as the Russian from Perth, kept the house roaring with his original jokes and his dance in Scotch costume ala Pavlova. Some people seem to imagine that the jokes he made with his feet were as clever as the verbal ones.

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In association with Archie Glen, in "Whispers of 1924," Miss Jennie Gregson is seen to much advantage in various scenes, the part of the charwoman proving a fine study.

In Harry Day's latest revue, "Ideas," Jack Clifford is prominent in a number of comedy scenes—which include some of his own material—and is responsible for much merriment.

Following his success in panto. at the Repertory Theatre, Nottingham, Harry Gunn is making his reappearance in town at the South London this week.

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR FEBRUARY 11, 1924.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for—
Auntie, George and Butcher, Russian Romantic Theatre Ballet Co., Kenna Brothers,
Bower and Rutherford.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Jean Andrews, Colleano Family, Samson,
Key and Keyworth, George Lee, Three
Laurels, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees Monday and Tuesday.)

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Alfred Lester and Co., Yvonne George, Blanche Tomlin, Andrew P. Wilson, Twelve
English Dancers, Kirkby and Hudson, Mlle. Loyal's Pigeons, Poley and Partner,
The Daros, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display
in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
to the Stoll offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which
requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate
Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if
required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials
really representing the Act, should be forwarded three weeks before opening. If return
of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be
brought into the theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for
goods or services must be accepted for any of the above theatres except upon receipt
of an Official Form issued from the Offices, London, and signed by either Sir Oswald
Stoll or the Secretary, otherwise the Company concerned will not be responsible for
same, and will refuse payment. In special cases where goods are required at once,
suppliers must look to the individual placing the orders, who will be personally liable,
unless an official confirmatory order, signed as above, is received within 48 hours.
Invoices must be sent to the Theatre, but monthly statements should be sent to the
Head Offices. The individual Company on whose behalf orders are signed is solely
responsible for payment. The Management will not hold themselves responsible in
the event of loss or damage to any MSS., Scripts &c., submitted for consideration.

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Monday, February 11, 1924.

LONDON PAVILION.

Jesse L. Lasky
presents
"The Covered Wagon."

NEW OXFORD THEATRE.

C. B. Cochran
presents
"Little Nelly Kelly."

SOUTH LONDON PALACE.

Rehearsal at 12 noon for—
Berestford & Pearce, Ltd. to present
"Snacks."

BRIXTON EMPRESS.

Rehearsal at 12 noon for—
Norman & Cooke, Ltd. presents
"Brainwaves of 1924."

WALTHAMSTOW PALACE.

Rehearsal at 12 noon for—
Harry Bentley to present
"Lights Up."

The above are communicated for information without prejudice.

WATFORD PALACE.

Rehearsal at 2.30 p.m. for—
William Revell presents
"London to New York."

CHelsea PALACE.

Rehearsal at 12 noon for—
Albert de Courville Enterprises, Ltd.
to present
"The Veterans of Variety," &c., &c.

EAST HAM PALACE.

Rehearsal at 12 noon for—
George Pickett & Co., in
"The Silent House."

TOTTENHAM PALACE.

Rehearsal at 12 noon for—
Enrico Piasutti to present
"Italian Circus."

THE METROPOLITAN.

Rehearsal at 12.15 p.m. for—
Tom Arnold to present
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VARIETY ARTISTS' BENEVO- LENT FUND & INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent In-
stitution, about £56. Number of old
artists residing there, 45 (ladies 12, men
33). Amount of weekly pensions,
£265 14s. 9d. Number of pensioners, 100.
Amount of grants, loans &c., £21.

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MADGE ALLEN.

Madge Allen has scored a remarkable success in Harry Russell's pantomime. Her singing of "Who's Sorry Now?" and "Angelus" has won all-round admiration.

FOOTLIGHT FLASHES.

BIG BUSINESS.

There was big business at the Metropolitan last week, where Talbot O'Farrell proved the usual magnetic attraction. The first night of the week saw the popular Irish entertainer doing a spell of forty minutes "on," during which time he treated his audience to a wonderful programme, which included "Big Brother," "Ten Thousand Years from Now," "What Makes a Business Man Tired?" and "Ould Donegal." These four songs received the artistic treatment for which Mr. O'Farrell is famous. He is at the Liverpool Empire this week.

THE LATEST.

For the new season's programmes, Feldmanism offers a splendid selection of first-class numbers. Quality is evident, as always, and variety also. No performer, whatever be his or her style, need go farther than Feldman Building for supply.

DAISY DORMER.

Three new and attractive numbers from our list have made instant appeal to Daisy Dormer, who will get busy on them immediately. "When Will the Sun Shine for Me?" "If They're Irish, Bring 'em all in," and "Not Here, Not There," are the titles.

EIGHTH WEEK.

A line from Betty Carruthers dated Jan. 28, 1924, tells of continued success of "Leave Me with a Smile" and "Roll Along Missouri." Miss Carruthers points out that the pantomime Harry Lee's "Jack and Jill" is in its eighth week of the tour, and is now, as before, going splendidly. Miss Carruthers, as principal girl, works the two songs referred to in attractive style.

WHAT'S IN A NAME?

Hear Lake and Barrasford when they produce "Horsey, Keep Your Tail Up," and you will be able to answer this question.

"TIT-BITS."

In the production as named above, Victor Gould and Elma Lestre are conspicuously successful in Feldman numbers. "Joe is Here" and "Minnetonka" meriting special notice.

ALL FELDMAN.

Stan Ellison's Mississippi Jazz Orchestra supplied the music at a recent fancy dress ball in the Town Hall, Chester, at which the artistes from the "Aladdin" pantomime (Royalty Theatre) were present. The entire dance music was from the Feldman catalogue, and the band put it over in refreshing style.

RECORD SUCCESS.

The pantomime at the King's Theatre, Edinburgh, which was originally booked for a six weeks' season, will remain for a further two weeks, after which it will go to the Pavilion, Glasgow, for a short period. The numerous Feldman songs in the production are in high favour, the respective artistes concerned "delivering the goods" in first-class style.

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Magnetises Manchester

WITH

IDAHO

STELLA

AND

SAY IT WHILE DANCING



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DOLCE CARRIELLO.

Dolce Carriello—in C. Harcourt's "Records"—features "Idaho" and "Angelus," and gets hearty applause for her capable handling of those two attractive numbers.

FOOTLIGHT FLASHES.

SUCCESS IN "ZIP."

Val Mareski is starring in "Zip" revue, and making a decided hit. He is working "Leave Me with a Smile," and finds it much to the liking of his audiences, who join in wholeheartedly.

HER BIG FOUR.

We note the success of Ena Cairns in "Ain't Love Grand?" "Ain't Nature Grand?" "Indiana Home," and "Cuckoo Clock." Miss Cairns gets much excellent work into her songs.

THROUGHOUT THE RUN.

"It is quite true," writes Gwendoline Maddocks, "that I have sung 'Send Me a Bluebird' with tremendous success throughout the run of pantomime. It has been a big winner in each town visited, and the same remark applies with equal force to 'Smilin' Through,' another delightful number."

BY WIRE.

Dorothy Rivette wires: "Who's Sorry Now?" big success, also 'My Sweetie Went Away' and 'That's How I Believe in You.' Miss Rivette is in the successful "Gaby" revue.

"SINBAD" SUCCESS.

"Who's Sorry Now?" "Angelus," and "Uncle Sambo" are the numbers handled successfully in Donald Keir's "Sinbad" pantomime by the De-cunas.

IN DUBLIN.

From Wilson Leslie we have the following interesting message: "The number 'The Bloke that wrote 'The Sheik'' is proving a big winner for me here (Queen's Theatre, Dublin), and amongst other big (Feldman) successes in the pantomime are 'Idaho' and 'Minnetonka,' splendidly featured by Lola Milton and 'The Angelus,' also a big favourite as sung by Rosie Fitzgerald."

REAL BIG WINNER.

"To-morrow" is a real big winner. Rosalind Chard tells us. Miss Chard has been working this number for some time in Harry Russell's "Goody Two Shoes" pantomime, where "Leave Me with a Smile" (duet, Rosalind Chard and Flo Guest) is also an established success.

DAISY TAYLOR'S LATEST.

At the Hippodrome, Norwich, last week, Daisy Taylor produced a new number, entitled "I'm Sitting Pretty in a Pretty Little City." The number went well, and it looks as if the phrase "I'm sitting pretty"—now an accepted punch phrase in U.S.A.—will shortly strike this country with full force.

ALL WINNERS.

At the Empire, Islington, last week, the Rossini Trio found much favour for a splendid rendering of the four big winners "Fate," "Say It While Dancing," "Minnetonka," and "Aggravatin' Papa."